

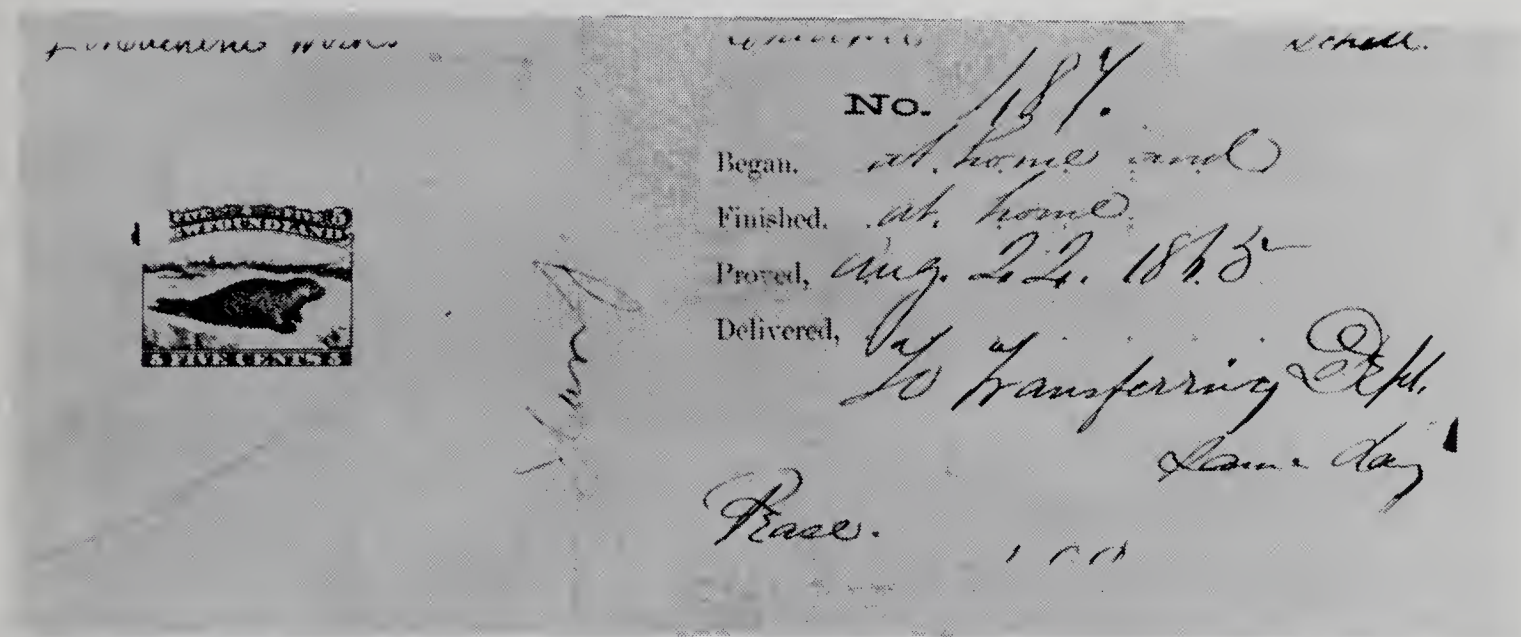
Summer, 1968

Vol. 25, No. 3

Whole No. 99

The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Record from the American Bank Note Company's archives showing a print of the famed Newfoundland seal, which, according to R. H. Pratt's article beginning on Page 99, belongs to the U. S. A.

Official Journal of The Essay-Proof Society

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The Essay Proof Journal

Vermeil Award, Sipex 1966

Vol. 25, No. 3

Summer 1968

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The Newfoundland Seal Belongs to the U. S. A.

By Robert H. Pratt

It is not cricket to take a whack at the experts or to criticize a knowledgeable writer—but it's fun. Of course, the minute you do, someone can do the same to you. So, let us be on with it: The NEWFOUNDLAND SEAL does belong to the U. S. A.

Volume I, page 188 of the *Perkins Bacon Records* (commentary by Percy De Worms) contains the following:

The design at the left hand [of the five pound note, Commercial Bank of Newfoundland] has an engine-turned oval surrounding the seal on an ice floe [Figure 1], as depicted on the Newfoundland Five Cents postage stamp of January 1866; and at the right in an identical oval is a codfish with a straight tail. [Figure 2] Philatelists have supposed these to be essays intended for the Two Cents postage stamp of the same issue, but this codfish was never depicted on a postage stamp. William Salter made the drawing, and both the seal and codfish depicted on these bank notes were engraved by Charles Henry Jeens.

The 'seal' die *was sent* to the American Bank Note Company, New York, whose archives possess a form bearing a print of the Five Cents stamp [Figure 3] with the following annotations:

No 487
 Began, at home and
 Finished at home
 Proved Aug. 22, 1865
 Delivered
 To Transferring Dept same day
 Pease

The last word is the name of an individual.

The die engraved in Great Britain, *i.e.* 'at home,' by C. H. Jeens *thus created the plate* for this Five Cents stamp made in the United States of America. It has not been determined whether this 'seal' die was originally engraved for the bank notes or for this Five Cents Stamp, but the indications point to the bank notes as having preceded the postage stamp. The seal and codfish appear on the \$2 note of the Commercial Bank of Newfoundland issued in 1881 with the imprint of Perkins Bacon & Co., London. (*Italics inserted*)



Figure 1.

Now what is wrong with that? The several italicized words give the clue. The Jeens die was *not sent* to America; it did *not produce the plate* for the five cent stamp, and it *did not precede* the die for the five cent stamp. Let the pictures tell their story and these flat statements will be shown to be true.



Figure 2.

The Commercial Bank of Newfoundland was incorporated by an act of 10 April 1858 and failed 10 December 1894, causing widespread losses. Paper currency was issued in 1867, 1874, 1882, 1884 and possibly other years. Perkins Bacon & Co. printed these notes. The National Collection of The Bank of Canada in Ottawa has a few examples in its group.

Dr. Clarence Brazer, in THE ESSAY-PROOF JOURNAL No. 42, April 1954, makes the following observations in his review of the *Perkins Bacon Records*:

I am very grateful to Percy De Worms for digging up this record from The American Bank Note Co. and can readily forgive his wrong interpretation of it, as he probably did not know that the "individual" he mentions was Joseph Ives Pease, stamp vignette engraver, at that time being a "free lance" and working "at home" in Twin Lakes, Connecticut, from which he delivered his die to New York City. The rectangular die essay of the "seal" printed in black . . . was formerly in my collection. The line engraving is identical with the engraving transferred to the *arched top frame* of the stamp. On the back of that die print was written what appeared to be "Burt" . . . a vignette engraver, contemporary of Pease. But if so, this print came from Burt's collection of engravings he admired. One of the sons (Willard) of J. I. Pease married one of my mother's sisters, and he used to tell me about trout fishing with his father in Connecticut. Consequently, I am delighted to find this record that settles and discredits the long current British belief that Jeens engraved the seal on this Newfoundland stamp entirely produced in America. We have yet to ascertain *who engraved the codfish* on the two cent stamp. Perhaps the American Bank Note Co. will be equally helpful to American students. (Italics inserted)

This time, thanks to Arnold Strange, editor of *The London Philatelist*, we are able to reproduce the two records from The American Bank Note Co. and thus establish that Die No. 482 was engraved by Henry S. Beckwith, who began 5 July 1865 and finished the die 15 July. (Figure 4) This die for the two cent codfish stamp was proofed the same day as the Pease die for the five cent stamp. A closely trimmed final die proof and a progress proof of this die exist. The plates for both of these stamps were probably made a few days later. It is thus evident that stamps of these denominations could not have been in Newfoundland in time to be used for the new rates, which went into effect

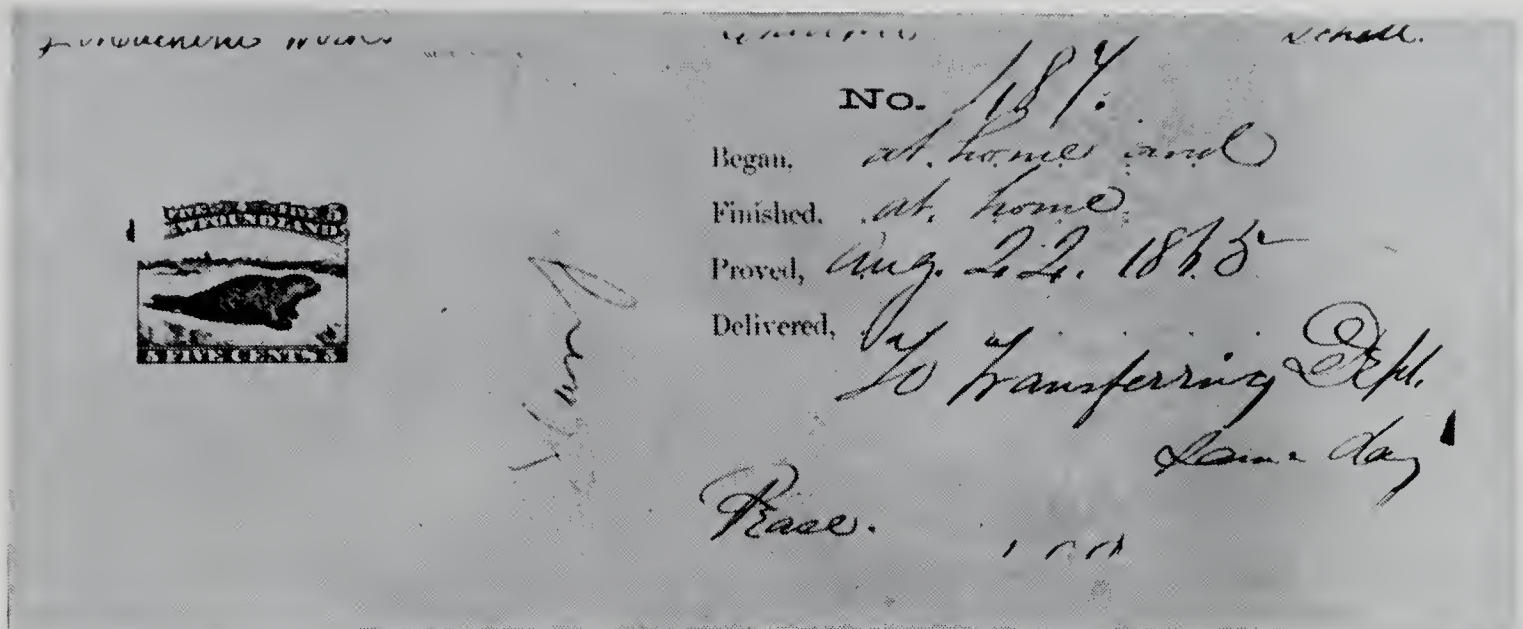


Figure 3.

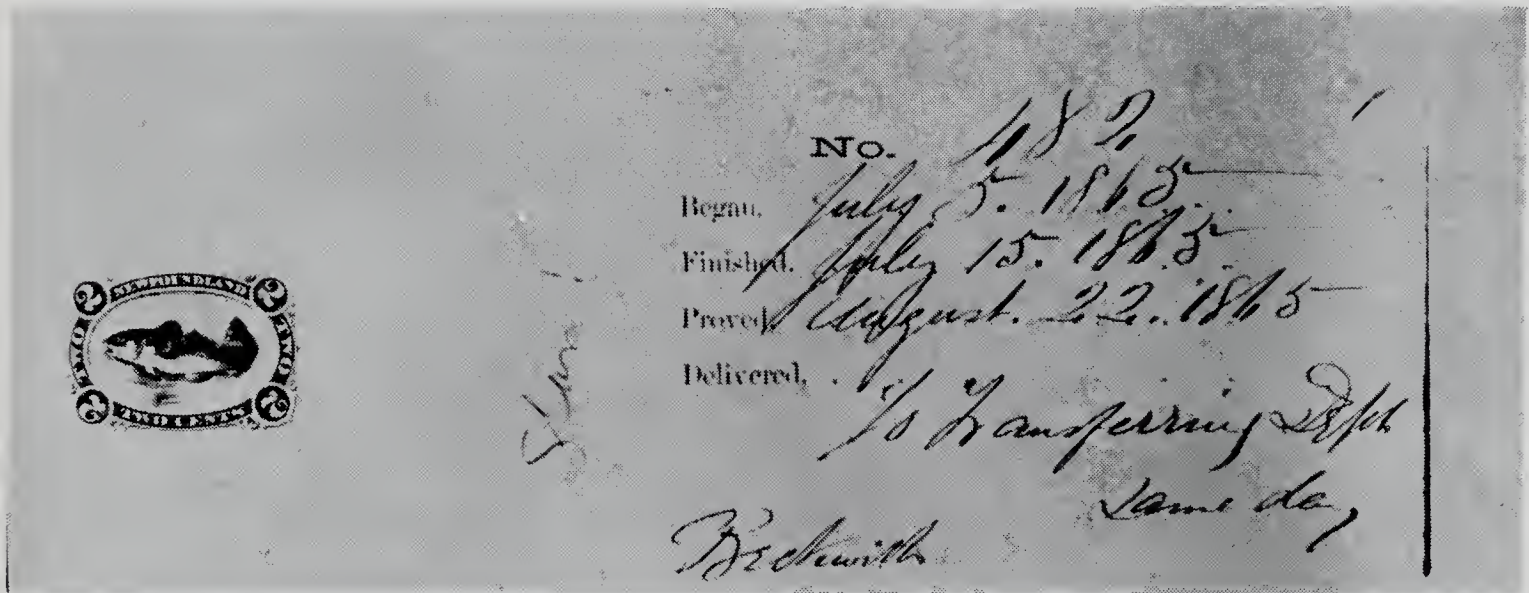


Figure 4.

on 8 April 1865. They could have been available by 15 November 1865 when prepayment on all letters was required.

The most interesting 'find,' however, was on an item that has been the object of attention in many international stamp shows. This "paste-up" of a one pound note will be proven to have preceded the Jeens die. It will also prove that the stamp preceded the note and was assiduously and beautifully copied for the bank notes.

Figure 5 shows the paste-up of the one pound note as it was received. Notice particularly the seal, which shows traces of the top of the bottom border found on the stamp, the top of the "E" of the FIVE and the "C" of CENTS, and, almost hidden beneath a partial oval, is a rim of thin paper pasted to the top of the stamp and the twin lines of the top border of the stamp. This was the *essay for the Jeens seal* and it was a *stamp*. The brown color of the stamp became the color of the note.

Figure 6 shows the oval design below the stamp after its careful removal. This was one of Perkins Bacon & Co.'s stock ovals with a larger design than required. By the geometric transfer process the inner design was removed and the seal design inserted in the center.

Both illustrations show the codfish design. This, too, is unique, as it is a pencil sketch, water-colored brown, mounted on an identical oval. There are cut lines around

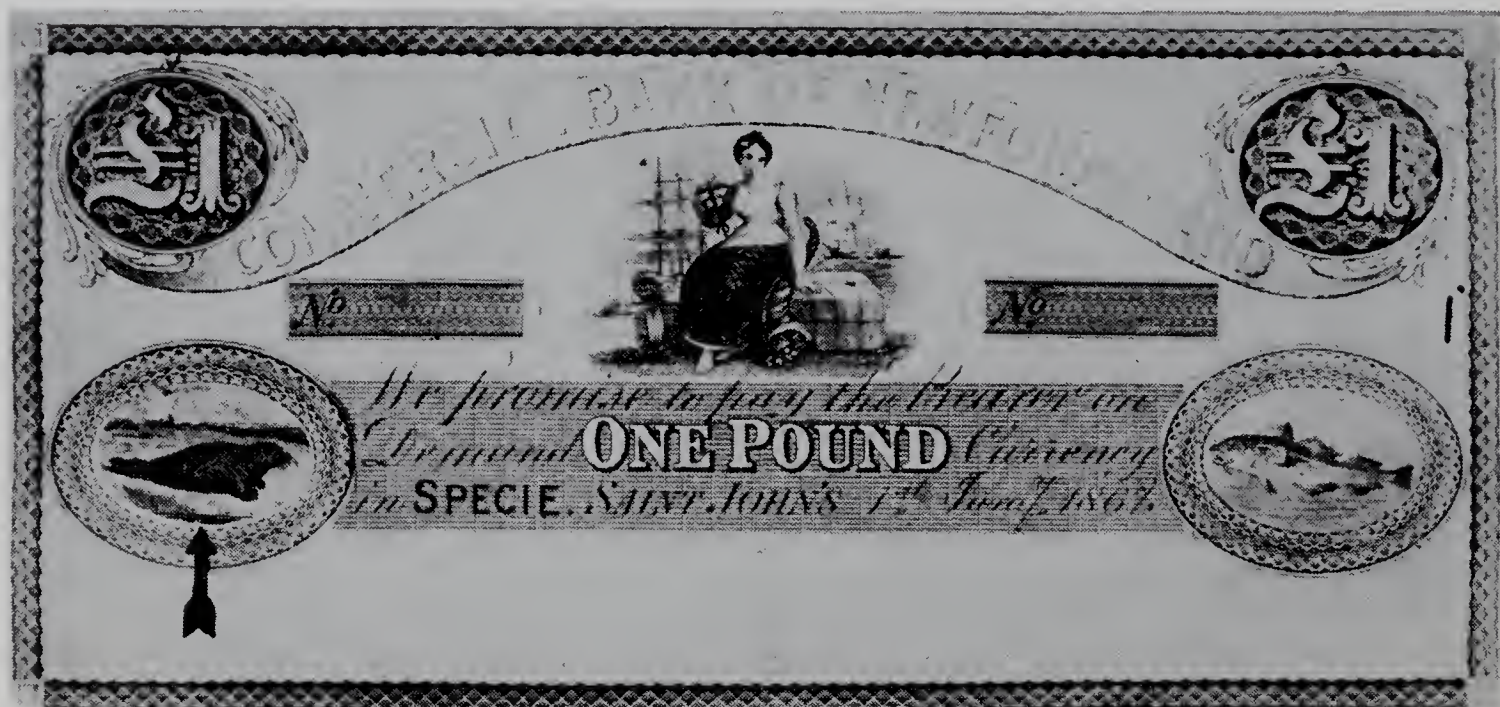


Figure 5.

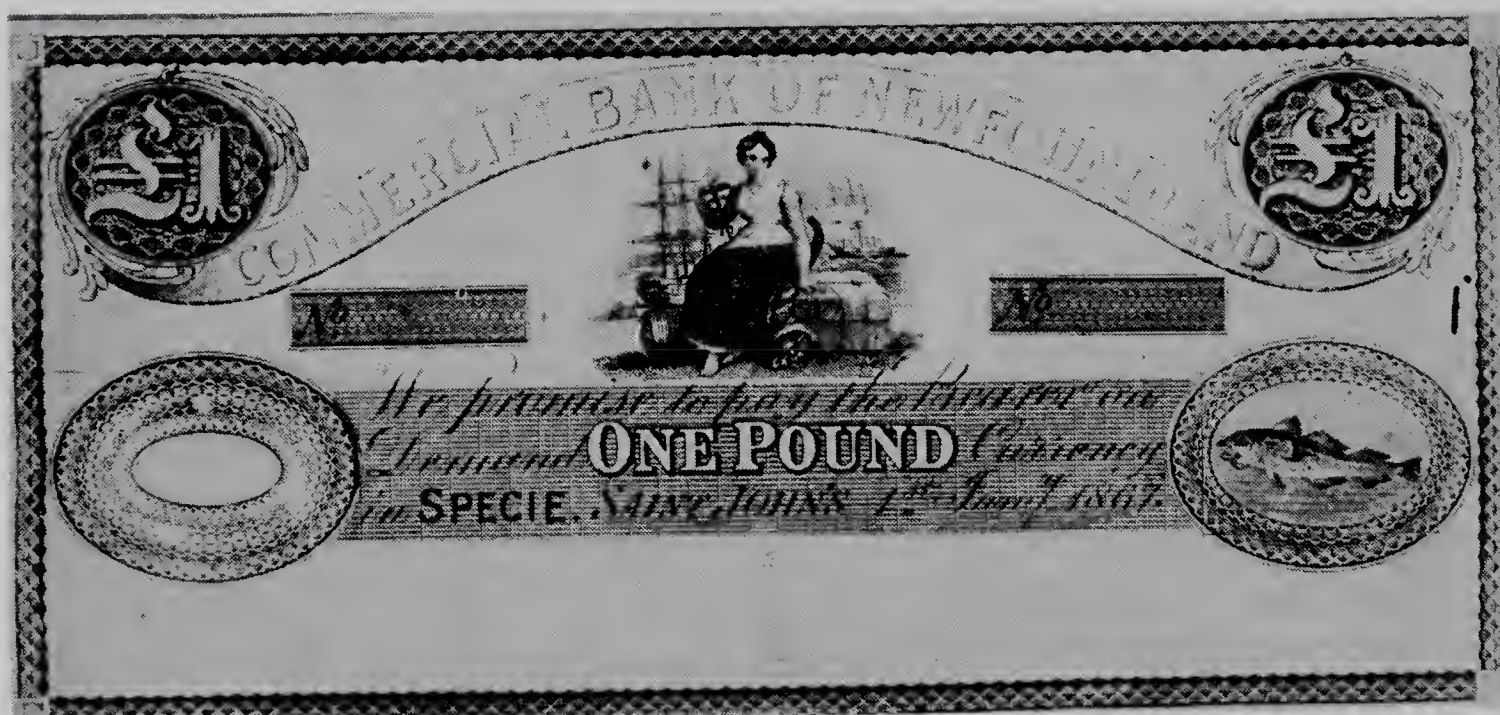


Figure 6.

the design which show that it has been removed. This must have been William Salter's original essay, which was taken out of the paste-up so that Jeens could engrave it. The cut out piece was later remounted in the paste-up and the notation "opened" written above it. It is now clear that this paste-up is the progenitor of the family of bank notes. It was the model for the Jeens dies.

Now look at the Jeens engravings. They are a tribute to his expertise and master craftsmanship. The engravings are a perfect example of the skill of a talented engraver.

For a final comparison, six times enlargements of the Jeens and Pease seal dies are shown in oval form. On Figures 7 and 12 you will find the outline of the seal to be almost identical. With minor exceptions you will find the central background design to be the same. The background at the edges and the detail of the shading in the seal can be seen to differ, particularly the back of the seal, and the foreground is also noticeably different. The Pease die is shown as the stamp was trimmed on the paste-up.

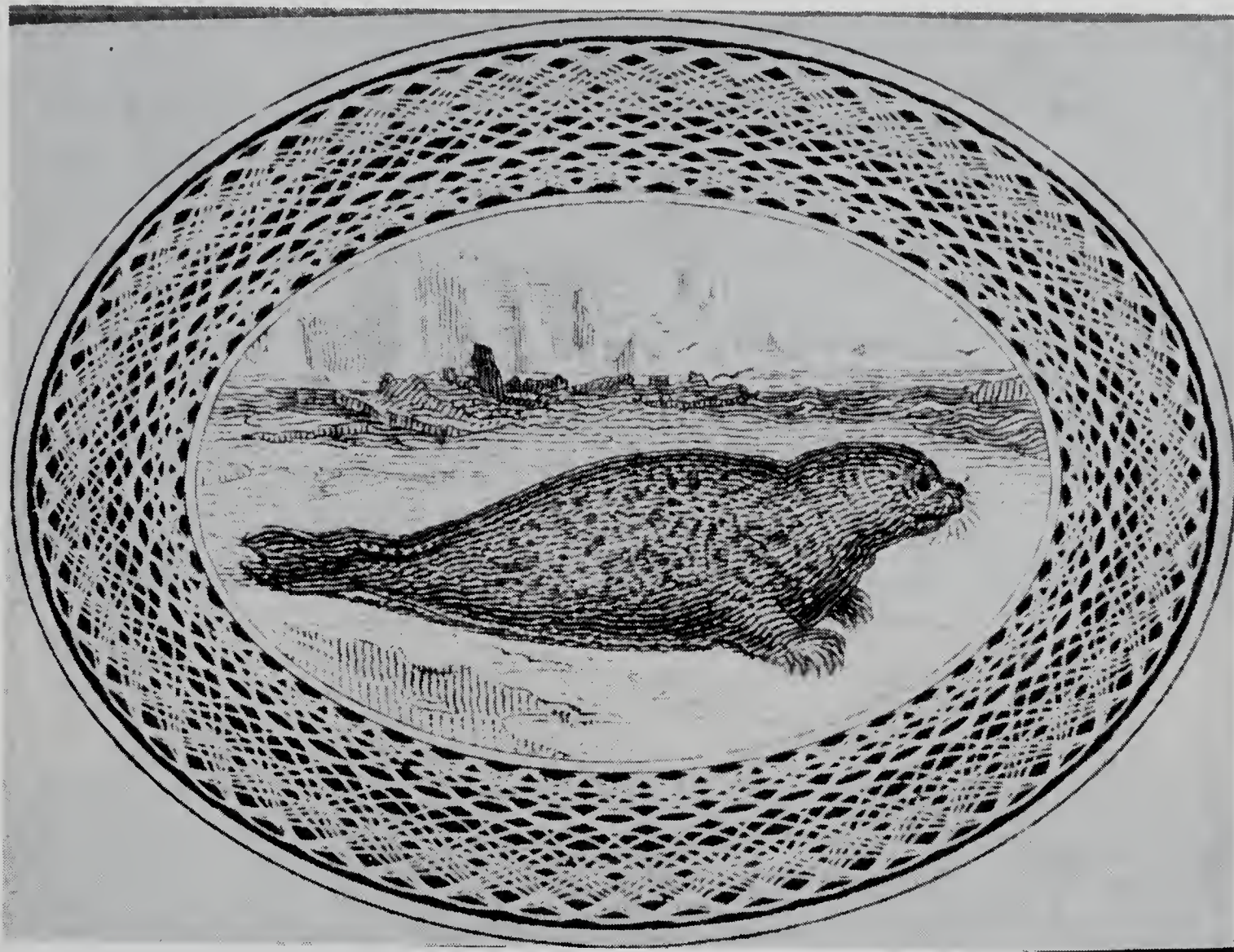
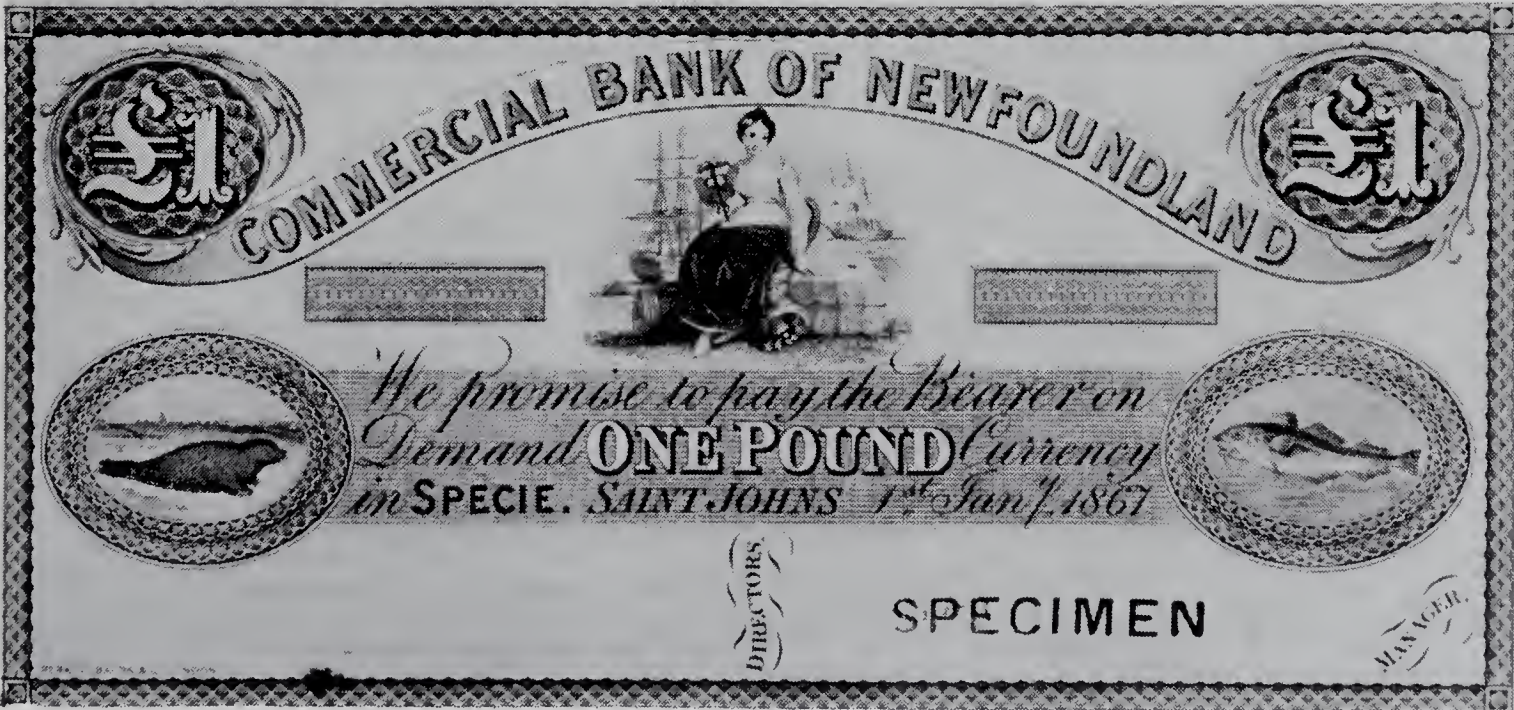


Figure 7.

Figure 8.



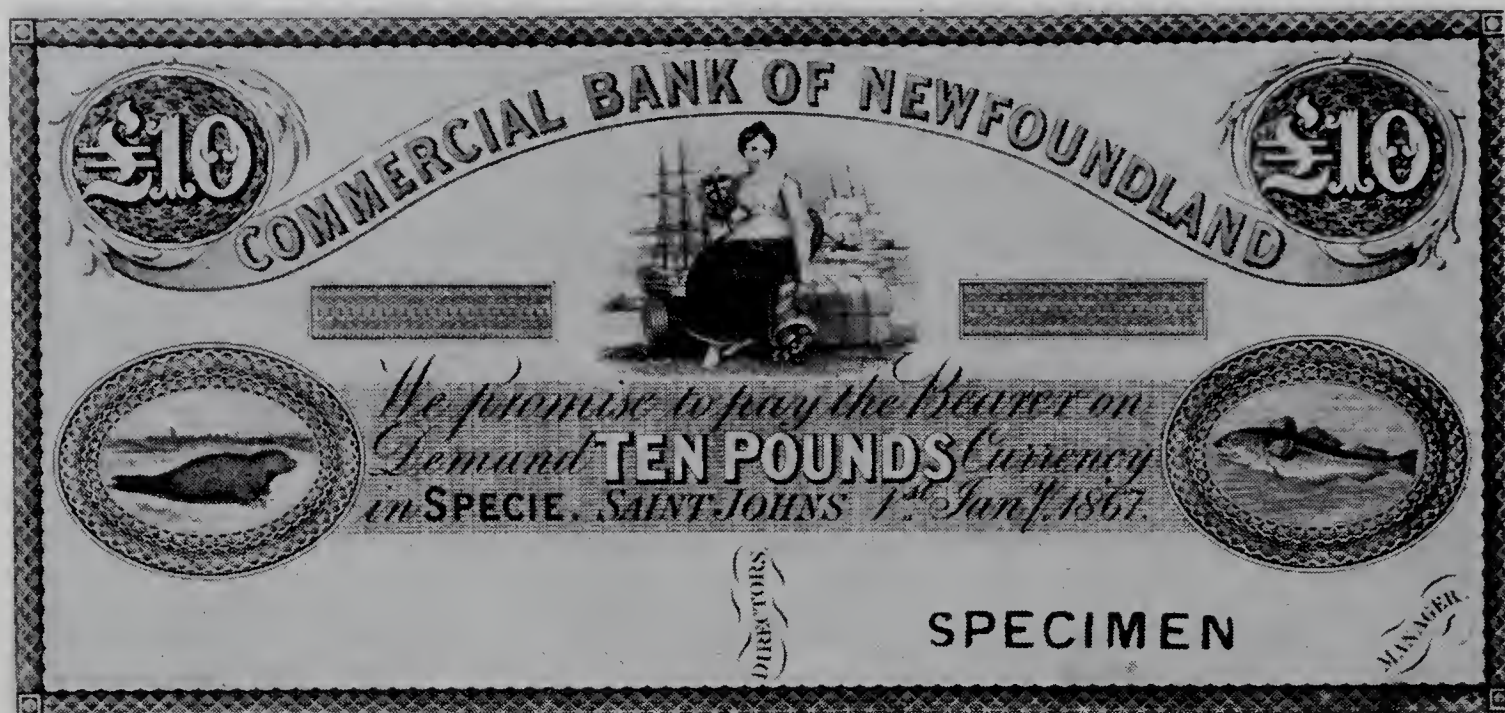


Figure 9.

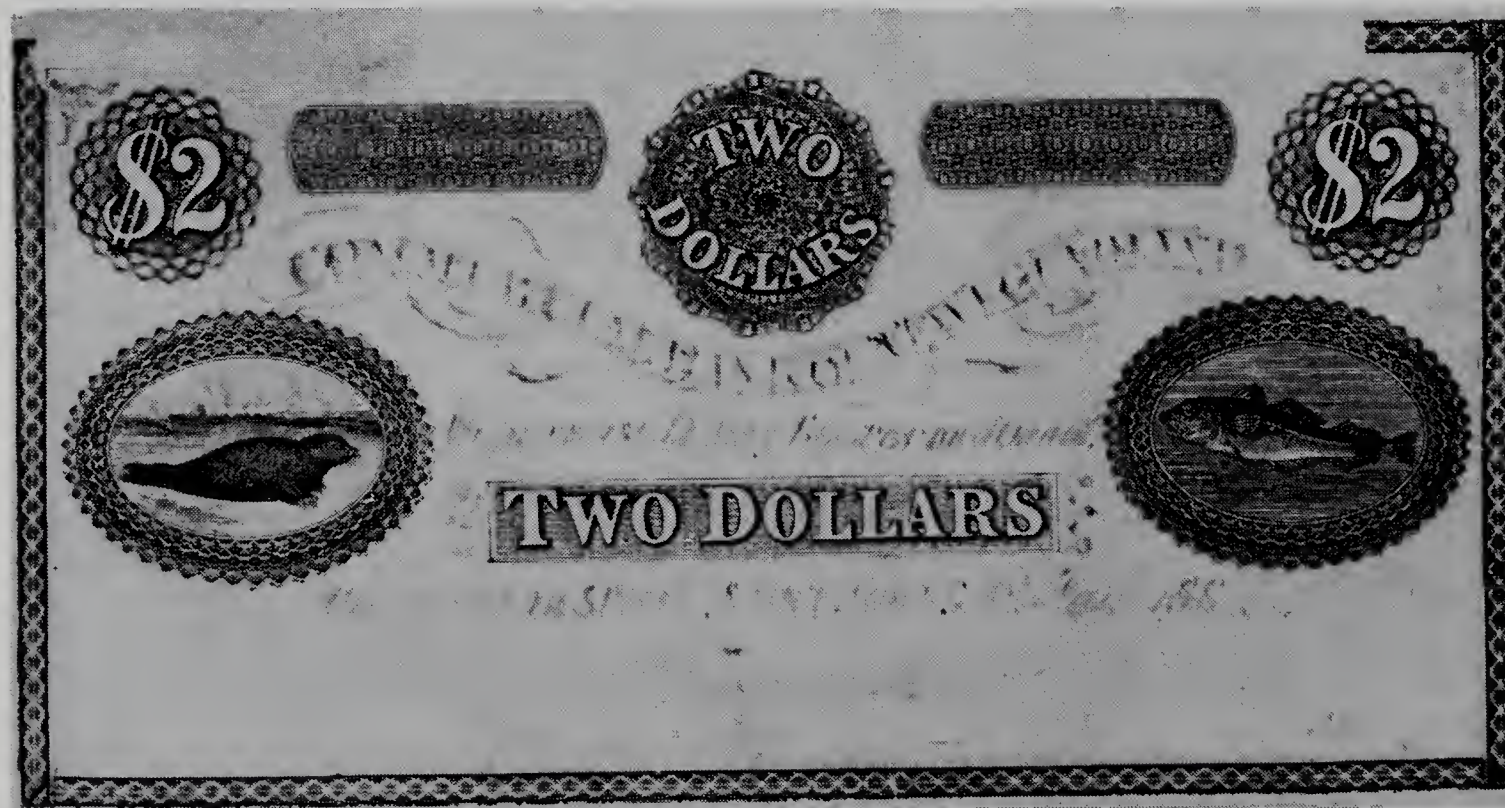


Figure 10.

To complete the story are illustrations of certain plate proofs of bank notes which still exist. For the "paper money" collectors, notes which I have seen illustrated are the one pound notes of 1874 and 1882 (both in a design resembling the five pound note of 1867); and the five pound note of 1867 (where the design between the seal and codfish is a series of five overlapping circles, rather than straight lines) and the \$2 note of 1884. Plate proofs consist of the one pound (Figure 8) and ten pound (Figure 9) notes of 1867 and the \$2 note of 1881.

Another interesting paste-up exists of the \$2 note of 1881 (Figure 10). This time, however, the seal and the codfish dies were finished and the paste-up contained die proofs of the finished dies run off on thick yellow paper. A plate proof also exists of a pair of these \$2 notes.

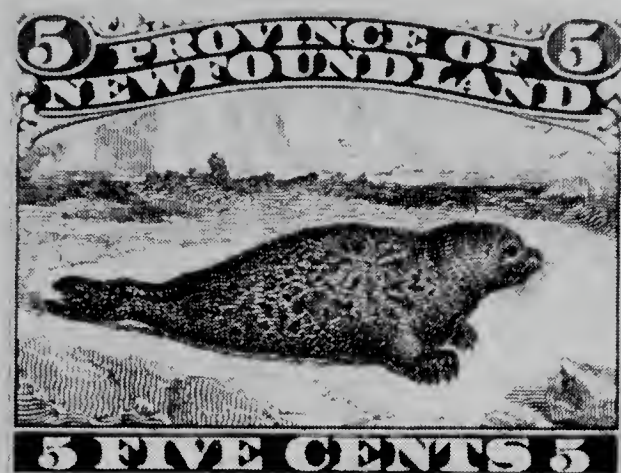


Figure 11.

Figure 12.



On the American side, the original vignette was first worked up into the "Province of Newfoundland" essay (Figure 11). This essay was then altered to produce final Die No. 487 for the five cent seal stamp (Figure 12).

Approximately three sets of the original Jeens die proofs on proof paper mounted on card backing are believed to exist. A single set of the die proofs on the thick yellow paste-up paper has also been seen. This set is believed to be unique.

The *Perkins, Bacon Records* can never be altered. Unless this article is read and remembered, Jeens will probably be accredited with the original engraving of the 5c stamp of Newfoundland. This is incorrect—the "seal" stamp is an American product. However, to Jeens must be given full credit for the excellent engravings on the bank notes, and to Salter the credit for the straight codfish design, but on the work of Pease and Beckwith and the American Bank Note Co. we must hang a "Made in U. S. A." label.

Czechoslovakia Design Notes

Like our U. S. stamps, Czechoslovakia's have "gone to the dogs," too, but the Czech designs are a credit to the canines in contrast to the spavined mongrel done by Norman Todhunter for U. S. No. 1307. The Czech stamps, Nos. 1312-1317, were issued in 1965 in honor of an International Dog Breeder's Congress. The series depicts six different breeds painted in a delicate naturalistic style by Mirko Hanak, a specialist in nature subjects. He also designed the Fauna series of 1963, Nos. 1211-1216. The dogs were engraved by Jaroslav Goldschmied, who also did the 30h., 1.20k. and 1.60k. of the bird series of 1965. Jozef Balaz did the other denominations of this series. Balaz also designed the game hunting stamps, Nos. 1428-1434. The game and bird sets were offset printed in contrast to the usual line engraving.

A newcomer to the ranks of the talented Czech designers is Vincent Hloznik, a Slovak painter and "State Prize Winner". He is a professor of graphic art and rector of the Bratislava Academy of Fine Arts. His debut in stamp design was the striking issue commemorating the 500th anniversary of the Academia Istropolitana in Bratislava, No. 1332. His second effort embraced the four stamps issued in July 1966 picturing various architectural motifs, Nos. 1409-1412.

Death of Australian Stamp Artist

Ralph Malcolm Warner, designer of several Australian stamps, died in 1966 at the age of 64. He had been living in semi-retirement for the last seven years in Surfers Paradise, Queensland. Born in Geelong, Victoria, he studied at the Gordon Institute of Technology and became an advertising artist. His work in this field included many posters, wild flower and marine life series for an oil company, and book illustrations. As a water colorist he is represented in all the Australian State art galleries. He was President of the Victorian Artists' Society for ten years before retiring to Queensland. During World War II, he was an official war artist, recording Royal Australian Air Force activities in Canada, the United States and the Pacific.

Mr. Warner was first associated with stamps when he designed the lettering for the 7½d. Royal Visit stamp of 1954, No. 268. (The central portrait of the Queen was the work of the Note Printing Branch.) His 3½d. Telegraph Centenary, No. 270, and 3½d. Railway Centenary, No. 275, designs followed. In 1960 he was commissioned to prepare multi-color designs for the Perth Empire Games stamps, resulting in the 5d. Kangaroo Paw photogravure stamp, No. 349. Mr. Warner was also responsible for the 1963 Christmas stamp, No. 380.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 96, Page 163.)

CHAPTER II. THE FIRST GENERATION OF REGULAR PICTORIAL ISSUES, 1904-1917

THE TRANSITION

The manner in which the Colonial Ministry arrived at its policy to embark on regular pictorials for the colonies is not clearly documented in philatelic literature nor other sources readily available to us. Yet we can infer what considerations probably took place and approximately when.

In spite of their artistic and technical shortcomings and their many critics, the experimental issues of 1891-1903 confirmed and consolidated a strong sentiment for pictorial issues among philatelists, merchants, and administrators, although their motives may not have been identical. The arguments were in general that pictorials would give greater variety, more interest to collectors, and financial advantages to the colonies. The clamor for recess printing had not abated. But the practical and political liabilities of contracting the production to private printers had been found too risky to continue. Thus a return to the government stamp printery (AFT) was necessary, which meant the goal of recess printing had to be abandoned for the time being. Although the AFT demonstrated in their Obock-Somali sets a technical capacity to produce elaborate bi-colored designs in typo, these issues had undoubtedly been costly and the rate of production slow. If a program of regular pictorials for all colonies were to be undertaken, more careful attention to costs and time allowances or scheduling would be necessary. What compromises in stamp design did these factors require? This is one of the questions we keep before us as we follow the evolution of the new Generation.

As concluded in the previous Chapter, the Ministry must have decided already in 1902 or early 1903 to give up the recess experiments and to aim for regular pictorials in typo for all the colonies. These two decisions did not necessarily have to be made at the same time nor did the first inevitably lead to the second. But we believe they were in fact essentially synchronous, simply because at the moment it became obvious the Congo and Somali Coast fiascos would force an end to recess experiments with private printers, the Ministry could no longer put off the mounting grass-roots and high-level pressures for new pictorials in West Africa, Indochina, New Caledonia, Guiana, and Guadeloupe (and perhaps others). Indeed, actual promises or commitments may have already been made to some of these colonies.

Senegal voted money in November 1902 to pay for preparing new stamps and the rest of French West Africa (AOF) were to join in; however, Guinea did not wait for the AOF project and arranged to have its own stamps designed in early 1903. Essays by Damman in recess for a proposed New Caledonia issue were available in 1903. Guiana voted in January 1903 to accept a proposition entered in late 1902 for Merwart to design a set of stamps for that colony. Thus there was considerable momentum building for new pictorials that the Ministry was either abetting or at least not strongly resisting.

Since the New Caledonia recess essays (made in late 1902?) were never adopted and the Guinea proofs shown to the press in late 1903 were in typo, the decision to switch from recess to typo evidently could not have been made later than the first part of 1903.

SOME GENERAL COMMENTS

The new Generation began with a maverick and untypical issue for Guinea, a local project that got started before the Ministry could plan its main program. The Ministry presently chose a single engraver, J. Puyplat, who at first engraved nearly all the stamps, whereas the designers were various. After three or four years some other mostly unidentified engravers were accepted, probably in order to expedite the program. Some of these designers later took a turn at engraving too, while Puyplat himself tried his hand at designing (he was an established professional artist and illustrator). Thus over a decade, a "stable" of experienced designers and engravers was built up, who tended towards a certain coarse style which was probably favored by the Ministry and AFT for practical and economic reasons. We surmise that the use of such a variety of designers reflected a desire of the Ministry to accommodate the diverse ideas of colonial officials or promoters; indeed, some of the designers were locally chosen. Thus the West African colonies had their say in the commissioning of a local artist for their 1906 issues and of J. de la Nezière to design their 1913-14 sets. Perhaps the reengraving in typo of the Merwart and Damman recess designs for Somali, Congo, and New Caledonia was also a concession to local tastes.

Note that some of the designers of the "B" group of issues are not known and that most of the engravers of the "C" group are unknown. This pattern of recognition/non-recognition suggests that the Ministry at first considered the engraver as the primary "artist" and then later, turning to designers of more eminence, regarded them as the primary "artists." From 1913 on, with one exception, both designers and engravers received equal billing. We doubt that these vicissitudes reflect a vacillation in abstract philosophy but more probably influences of the personalities and conditions of employment of the artists.

The designers all seem to have been sympathetic to the ideal of the native scene, and the Ministry remained generally faithful to its plan of having several designs (usually three) per issue. On the other hand, the use of bi-color was not consistent, although most issues after 1906 were so treated. Tinted papers were favored for the early mono-colored issues and used again in a few of the later printings.

For each stamp the same engraver produced both the frame and center of the dies; the practice of having part of a design done by one engraver and part by another, often followed by banknote printers for stamp production in the U. S. and Great Britain, was not resorted to in France.

THE NON-PICTORIAL DESIGNS

The Grasset design of Indochina 1904 and several of the postage-due stamps of this period were of allegorical or symbolic motifs and are thus omitted from our list of pictorials. The Grasset design, as is well known, was originally commissioned in 1895 for use in France but rejected. The Ministry is said to have had it adapted for Indochina because it would permit a quick and cheap accommodation of that colony's long-debated desire for a new issue while waiting for a pictorial set to be prepared (which appeared in 1907). Although some of the colonial dues stamps were issued in pictorial style, limited use and low popularity of dues stamps were probably the reasons for not entirely abandoning the old tradition of small-sized conventionally-styled designs for dues issues.

TUNIS AND MOROCCO

Because of the "protectorate" status of these countries their postal administrations were autonomous, not directed by either the French PTT or the Ministry of Colonies.

Hence some independence in their postal policy will be noted. They adopted the pictorial pattern along with the colonies but tended to provide more designs per issue than the Ministry. Morocco even managed to have its 1917 issue recess printed, because General Lyautey insisted on it.

THE PROOFS AND ESSAYS

Master-die black proofs and color-trial die proofs are known of all the issues of this Generation, but plate proofs of only several issues have been reported. All the types of proofs seen (except for the use of India paper) are ones known also for the later typographic Generations, whereas some types found among the latter are not reported for this Generation. Their function (purpose) and origin are generally not obvious and quite uncertain in the many examples that have had their margins trimmed off or cut down. (We believe that all the proofs were originally large-margined.) It is difficult to tell whether a proof was made by the engraver or by the AFT, for use of marginal control punches by the latter was not consistent and of course the punches and other official margin indicia may have been trimmed off. The engraver's or designer's signature is not an infallible guide either, as it seems to occur on both engraver's and controlled proofs. The papers used were very diverse, and none have an official seal or watermark. However, the color trials with color or serial numbers are presumably all official proofs.

It is of interest to note that practically all the color trials in this Generation were pulled from the master die (probably after hardening) without value numeral. Towards the end of the period the color trials with colored surrounds, so typical of the later typographic Generations, are more common. The surrounds for bi-colored designs (two-part dies) are especially interesting because they often bear the guide lines, crosses, dots, or cut-outs which suggest how the prints of the two dies were aligned and registered—engravers apparently differed in the procedures followed for this.

In general the proof impressions were carefully pulled and reveal the quality of the engraving much better than do the stamps. However, some very poor proofs are found, which may be merely engraver's or printer's waste.

Very few secondary-die proofs with value numeral are known to us of designs from this Generation, and most of these are for the overprinted stamps of the later period (1920s), which strictly speaking might be considered as of the second Generation.

Special mention is due the sets of color trials with numbers written in ink or pencil in the margins. These were very carefully pulled as a rule, on large-margined sheets (often but not always with control punches), without surrounds. Generally they are (for this Generation) from the hardened master-die without value numeral (numeral spaces usually in solid color). Evidently a series of inks was mixed in a number of gradations for each hue selected, totalling up to 50 or even 100 color combinations in case of bi-colored designs for which many denominations were envisaged. Each color or color-combination was given a serial number in the set, this number written in pen in the upper-right margin. Duplicate sets of these color proofs were pulled, enough for one set to each official who was involved in deciding on the colors to be adopted. Perhaps five to ten sets were made. Of course, the issued as well as unissued colors are found in them. The beauty of some of these sets has to be seen to be appreciated.

The sets of certain designs were pulled on a buff or colored paper, presumably in anticipation of printing the stamps on tinted paper. Numbers written in pencil in the lower margin of some color trials represent the ink-formula number. Occasionally, an annotation in the margin states the color is the same as that on a particular denomination of another colonial or French issue. There are also seen some color die proofs (with surrounds) which do not appear to us to have been used for official color selection but were probably made by the engraver to see how his work would look in color.

There follows an attempt to make a generalized outline of the *types* of die proofs seen for this Generation. The result is not very satisfactory to use for cataloging purposes since it is difficult to distinguish categories by function and origin:—

TYP0 DIE PROOFS, FIRST GENERATION

I. From the Master Die generally without Numeral of Value (value space in solid color or, rarely white), large margins (originally), colors usually different from issued ones:

A. Presumably Made by the Engraver from the unhardened die (signed or unsigned) (no punches):—

1. On India ("chine") or rice paper:

a. With surrounds:

- (1) black
- (2) color (may exist, not seen)

b. Without surrounds:

- (1) black
- (2) color (very unusual)

2. On Ordinary White Paper (thin or thick)

a. With surround:

- (1) black (1913 on, only)
- (2) color (rare) (in bi-colored designs the surround is a messy mixture of colors)

b. Without surround: (rare)

- (1) black
- (2) color

3. On Buff or Surface-Colored Paper (green, blue, orange, lilac, rose, etc.):

a. With surround (may exist, not seen)

b. Without surround: (sometimes pasted up on card)

- (1) black
- (2) color

4. On Card (rare):

a. With surround:

- (1) black
- (2) color

b. Without surround:

- (1) black
- (2) color

B. Presumably Official (Controlled) Proofs, generally without value numeral, mostly from hardened dies, signed or unsigned, with or without marginal control punches, with or without marginal color or serial numbers:—

1. On White India ("chine"), or Rice, Paper—for bi-colored designs separate strikes of each die part may appear either on separate sheets, or side by side on the same sheet, or as an entire combined image:—

a. With surround (not certain to exist)

b. Without surround:

- (1) color
- (2) color

2. On Ordinary White Paper or Ivory Paper:

a. With surround:

- (1) black

- b. Without surround:
 - (1) black
 - (2) color
 - (a) in sets with serial no. in upper right margin
 - (b) with value numeral (Indochina 1907)
 - 3. On Buff, Colored, or Surface-Tinted Paper (whole sheet):
 - a. With surround (not seen)
 - b. Without surround
 - (1) black
 - (2) color
 - (a) with marginal annotation of color (ink) number or description (in lower margin)
- II. From Secondary Dies, With Numeral of Value:
- 1. On buff or surface-colored paper (very unusual):
 - a. Without surround
 - (1) color (black not reported)
 - 2. Image on underprinted tin-blocked slightly larger than stamp (for surcharged designs of 1917-30)
 - a. Without surround:
 - (1) color
 - 3. Booklet panes of four clichés—in color(s) on buff paper (rare)

Some technical questions may find their answers in study of the proofs. Thus the surrounds show the size and shape of the die block, also marginal notches, burin test-scratches, and guide lines, if any. The early dies (1903) were round; later ones were rectangular or square.

A puzzling question relates to the numeral space. Most of the master-die proofs have the numeral space in solid color, indicating the numerals would either be engraved on secondary dies or engraved on plugs to be inserted in a hole cut in the numeral space of the master die; reputedly the latter procedure was never used at the AFT, but one cannot tell this from the proofs. Several die proofs have a white numeral space even though the issued stamp has the numeral printed black or color on white background—are these essays, or from secondary dies in cases where the numeral was engraved on an intermediate transfer matrix?

Another question is the method of pulling bi-colored proofs—always a tricky procedure. The official proofs of this Generation are almost always without surrounds and as they usually show no guide marks or holes we do not have any clue as to how their excellent register was obtained. The engraver's proofs, on the other hand, generally have guide lines and holes in the margins whereby the two dies were lined up to obtain register. The reason for leaving surrounds on so many of the engravers' proofs is not clear—but we suppose that the engravers did not feel it was necessary for their own purposes to take the trouble to wipe the ink from the die-block margins. The space between the design margin and the usually uneven inner edge of the surround was generally only a few millimeters wide (—we wonder how much of this space was obtained by wiping beyond where it was already cleared on the die by the burin?).

Genuine plate proofs, gummed or ungummed, with value numeral, in issued or un-issued colors, are very rarely encountered, except for the 1906 West African designs. (Imperforate stamps or printer's waste may be easily mistaken for plate proofs.)

Die essays are recorded for the abortive recess issue of New Caledonia, the 1904 Guinea issue, Senegal 1906, Somali Coast 1914, and for postage-due stamps of Mada-

gascar, Morocco, and Somali Coast. Essays in typo for the 1917 Morocco designs also exist.

The original paintings of many of the adopted designs as well as of certain essays in this Generation were illustrated in the contemporary press. These reproductions are unfortunately over-reduced and unclear but in general the original *maquettes* appear to have been done in combinations of black wash and pen, or partly by photography (when existing pictures were used for the subject). The present location of these originals is not known. In most cases the subject part of the design was inspired by or copied from a photograph, often from commercial sources (postcards!). It seems that the colonial Governors submitted to the Ministry the photos of subjects or the complete designs which they wished to be considered for the stamps; much local argument among officials and promoters sometimes preceded these submissions, although the selection was not necessarily a formal official process.

The original source of the various proofs and essays now in collections is not specifically known, but their general availability follows the pattern for proofs and essays of French stamps. While none of the colonial proofs of this Generation are common, and presumably only small quantities of die proofs (five or ten of each type and color) were made in any case, the existence of such a variety of them in philatelic hands probably resulted from the lax attitude of officials towards control and archival of such material. The engravers of course, could dispose of any proofs they made for their own use (as customary too for engravers of French stamps down to 1956). Die proofs with AFT control punches must have come from holdings of printery-employees or Ministerial officials.

The commoner so-called "color proofs" of 19th century French stamps generally came from sheets of plate proofs pulled for make-ready use or printer's checking, whereas this type of proof is unusual for the colonies (and France too after 1906), a contrast which raises some questions. We surmise that plate proofs were not generally submitted to the Ministry and that the difficulty of hand-pulling plate proofs of bi-colored stamps discouraged the effort, at least until the cylindrical plates (*rotatives*) were introduced (1922-29) at the AFT. Such bi-colored plate proofs as we do find were probably from trial imprints made when the plates were being set up on the presses and adjustments in inking, register, and impression taken, just prior to the imprimatur. These sheets become of the order of printer's waste once their purpose has been served. They must not be confused with the occasional imperforate stamps from sheets that accidentally escaped perforation and went into postoffices unnoticed—many of which are listed as such in the catalogs (Yvert, Maury, Thiaude, Ceres). The paper used for the plate proofs was generally quite different from that of the stamps.

WOOD ENGRAVING

The contemporary philatelic press implied that several of the engravers of this Generation cut their dies with burins in a hard end-grained turkey boxwood instead of in steel. This is plausible, as we know that the Blanc and Merson types of France (1900-) were engraved in wood, as well as some more recent French dies. It seems to have become a sort of fad among the engravers towards the turn of the century and has continued in use ever since by a few engravers. Very fine engraving can be done in wood, and it is easier to cut than steel, but we cannot see that the work of the engravers in wood was characteristically different from that of those in steel. Wooden dies could not stand much pressure in a hydraulic press, hence matrices and secondary dies from them had to be made by electrotypy or stereotypy. (The technique of wood engraving was started in France in the mid-18th century and perfected by Thos. Bewick in England. It is not to be confused with the wood cut, which is made with knives and gouges on plank wood with the grain and is too coarse for stamp engraving.) Possibly, according to hearsay,

some of the wood engraving for stamps was done only as a preliminary to a steel or copper engraving.

COMPOSITION OF THIS GENERATION

The issues comprised are listed in Table 2, along with information on the content and character of each. There are 26 issues plus one anomaly—the 1917 Morocco recess set. Five sub-categories (A-E) are distinguished, albeit on somewhat arbitrary grounds:—

- A.) Guinea Designs of 1904
- B.) The Puyplat Engravings
- C.) Work of Miscellaneous Designers
- D.) The De La Nezière Designs
- E.) The Morocco 1917 Recess Issue

All but the last were conceived prior to the beginning of World War I, which effectively stopped the planning of any new issues for the colonies proper until 1920 at least.

Reprintings of many of the designs continued through the 1920s and into the 1930s thus overlapping the Second, Third, and Fourth Generations. The later reprintings included those made in new colors specially to receive surcharges of new face values necessitated by the post-War monetary inflation.

During most of the period the methods of production at the AFT remained essentially the same, using flat-plate presses. However, cylindrical plates were gradually introduced between 1922 and 1929 and the later plates and reprintings of some of the designs which were still in use as late as 1930 may have been printed by the newer procedures. There was, nevertheless, a great variation in the paper used and in the quality of presswork, especially noticeable in those designs which served the longest—some for 25 years. The War caused a deterioration but does not account for all the variation by any means.

All the colonies in existence by 1914 were supplied with pictorials of the Generation. Only the West African colonies and Somali Coast obtained more than one set of designs during the period. The new colonies created as a result of the War do not figure independently in this Generation, as they were served by surcharged First-Generation stamps until after 1922.

The number of designs per issue varied from one to seven; we believe this was a reflection of how much expense for artists, dies, and plates the individual colony was willing to stand. About three designs per issue seems to have been set at the start at a desirable standard. However, Indochina and Morocco, being more affluent, went for seven. West Africa after having tried three at first, reduced to one in the De La Nezière designs of 1913-14. With only one design in an issue a problem arose in finding colors adequate to distinguish all the denominations. A populous colony such as Senegal using one design for 20 years with several hundred printings required the master center-die to be reengraved several times. The French India designs that were reissued in different currency (1929) required only new secondary dies.

General comments on the stylistic and artistic characteristics will be reserved to follow the descriptions of the individual issues.

TABLE II. THE FIRST TYPOGRAPHED GENERATION, 1904-1917

Note on Composition of Its Issues: The numerous printings made almost annually from 1922 to 1930 or 1933 are shown as a single total for each colony, and these totals include only those stamps which, whether surcharged or not, differ in color(s) from the preceding 1904-21 printings (i.e., the surcharges on stamps in colors that were first issued during 1904-21 are not counted as separate stamps in these tallies). These 1922-33 printings coincide with the period of the Second Generation (which mainly supplied the new colonies created after the War), and they were required by rate changes resulting from the post-War inflation. Both pictorial dues and pictorial parcel-post issues are included in the figures.

Issue No.	Colony	Year	No. of Stamps			Names of Designers	Names of Engravers
			No. of Designs	Mono Color	Bi-color		
A1	Guinea	1904-05	2	22	—	"T. P."	"H. A."
B1	Guiana	1904-7	3	17	—	Paul Merwart	J. Puyplat
		1922-8	3	28	—		
B2	New Caledonia	1905-7	4	25	—	H. Vollet	J. Puyplat
B3	Guadeloupe	1922-8	3	25	—	Unknown	J. Puyplat
		1905-7	4	25	—		
B4	Tunis	1922-7	3	22	—	L. Dumoulin	J. Puyplat
		1906	5	7	16		
B5	West Africa: Ivory Coast Dahomey Guinea Upper Sng. & Niger Mauritania Senegal	1916	3	3	6	Unknown (Sgt. Paul Tasset?)	J. Puyplat
		1918	3	3	6		
		1920	1	—	1		
		1921	3	5	1		
		1923-6	4	7	15		
		1906-8	—	—	—		
		—	—	—	—		
B6	Reunion	1907	3	—	16	Chauvet	J. Puyplat
		1917	1	—	1		
		1922-30	3	—	35		
B7	Indochina	1907	7	—	18	J. De La Neziere—J. Puyplat	J. Puyplat
B8	Middle Congo	1907	3	—	16	P. Merwart	J. Puyplat
		1917	1	—	1		
		1922-30	3	—	23		
B9	Somali Coast	1909	3	—	16	P. Merwart	J. Puyplat
C1	Martinique	1908	3	16	—	L. Colmet-Daage	?
		1917	1	—	1		
		1920	1	—	3		
		1922-30	3	—	38		
C2	Madagascar	1908	2	9	16	A. Johannet and "J.V.D." (dues)	?
		1917	1	—	1		
		1922-8	2	3	33		

C3	St. Pierre and Miquelon -----	1909 1917 1922-30	3 1 3	— — —	16 2 26	— — —	C. J. Houssez	?
C4	Gabon -----	1910 1911 1918 1922-31	3 3 1 3	— — — —	16 16 1 39	— — — —	L. Colmet-Daage	?
C5	French India ----- (New dies) -----	1914 1922-8 1929	2 2 2	— — —	18 13 20	— — —	E. Froment and J. Puyplat	?
C6	Somali Coast -----	1915-6 1922-33	3 3	— —	17 31	— —	A. Montader	G. Hourriez
D1	Dahomey -----	1913 1917 1922-33	1 1 1	— — —	16 1 29	— — —	J. De La Nezière	A. Mignon
D2	Ivory Coast -----	1913 1917 1922-30	1 1 1	— — —	16 1 22	— — 3	J. De La Nezière	E. Froment
D3	Mauretania -----	1913 1917 1922-33	1 1 1	— — —	16 1 24	— — 3	J. De La Nezière	J. Puyplat
D4	Guinea -----	1913 1917 1922-33	1 1 1	— — —	16 1 33	— — 4	J. De La Nezière	J. Puyplat
D5	French Oceania -----	1913 1915 1922-30	3 1 3	— — —	16 1 25	— — 1	J. De La Nezière	H. Lemasson
D6	Senegal -----	1914 1917 1922-33	1 1 1	— — —	16 1 34	— — 2	J. De La Nezière	A. Mignon
D7	Upper Senegal and Niger ----- Upper Volta ----- Niger ----- Soudan -----	1914 1917 1922-8 1922-6 1922-30	1 1 1 1 1	— — — — —	16 1 17 5 17	— — 1 1 2	J. De La Nezière	E. Froment
E1	Morocco -----	1917	6	17	—	—	J. De La Nezière	A. Mignon, A. Dezarrois, A. Delzers, and C. Coppier (in recess)

(To be continued.)

Netherlands 1966 Child Welfare Issue

The 40th issue of the Netherlands Child Welfare series of semi-postals, Nos. B414-418, saw the use of striking photographs for designs. The stamps show portraits of children in five phases of life: baby, toddler, school child, puberty and adolescence. The Amsterdam photographer Carel Blazer was commissioned by the PTT to make the photographs for the designs. Blazer is an outstanding photographer in the Netherlands, whose work is also highly appreciated in other countries. The typographic work was entrusted to the engraver Otto Treumann, who is also an artist of international repute. The excellent design of the series is the result of a close cooperation between the two artists, who constantly consulted each other on composition, typography and colors.

This was the first commission in stamp design for Blazer. Within a very short time he had to acquaint himself with the world of the postage stamp and in doing so was wise in asking for the opinion of philatelists and stamp dealers.

Blazer found the figures for his photographs both inside and outside the circle of his acquaintances in Amsterdam. He discovered the baby pictured on the first stamp in an Amsterdam nursery, which, as it turned out afterwards, is supported by the proceeds of the Child Welfare stamps. The baby boy was born in the Netherlands to Spanish parents, who were both working in Amsterdam.

The second stamp shows the small daughter of the painter S. C. Lixenberg, a friend of Blazer's. The girl was photographed in front of one of her father's pictures. The photograph of a school child was made in a swimming pool at Oiserwijk in the province of Noord-Brabant.

To find a suitable figure for the picture of a child in its puberty, Blazer needed not go far. His daughter Dominga, 16 years old, was quite willing to pose in the Amsterdam "Vondelpark" on a sunny day. The photograph of a child in its adolescence was taken of a boy who worked in a riding school during his school holiday.

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The New York Post Office

An 1878 View

(Concluded from JOURNAL No. 97, Page 24)

(According to information supplied by George W. Brett, this article by Edward Eggleston originally appeared in *Scribner's Monthly*, Vol. 16, May 1878 issue, pp. 59-79.)

"Fine merchants," says Mr. Sharratts, "who draw checks on tinted paper and do business in a gilt-edge style, will send their mail to the office by a little boy whose salary of two dollars a week is half the support of a mother and two children in an attic tenement. The boy's lunch is a little piece of bread and butter tied up by his mother. He is beset by the temptations of the Italian stalls, the chestnuts, bananas, pies, and what-nots. You know," adds the special agent, dryly, "what a gulf there is in a boy's inside. Some day a companion suggests that he can hook a few stamps off the letters and exchange them for pies. And presently the fine merchant is berating the postal service for the loss of his letters."

Sometimes the thief is inside the office, and then the toils are slowly and surely wound round him. His habits are studied, his day and night life is known, his accomplices spotted, and when at last the favorable moment comes, the unfaithful servant meets a swift doom and is sent to prison for a terrible term of years. But the greater part of the thefts are outside. In a drawer in one business house were found three thousand letters; in another case the remains of fifteen hundred were hidden away. In yet other cases, the fault lies higher up than with the messenger. It suits the convenience, now and then, of some rascally house to complain of lost letters where no letters have been lost. So that the special agent must unravel a problem full of intricacies and complications before he finds the depredator.

Employee Efficiency

Under Mr. James's administration a system of genuine civil service has grown up. He has steadily resisted the demands of politicians that good clerks shall be removed on account of their lack of efficiency in ward politics. It is said to be a beautiful sight to see him send for a superintendent and ask what kind of a man the clerk is, in the presence of the "statesmen" of the Assembly district who are urging his removal. A good report from the superintendent, and a polite, "You see, gentlemen, that it is impossible to remove him," ends it, except that the ward statesmen never think well of the postmaster's efficiency after that.

There is a notion prevalent that with every change of postmaster a pretty clean sweep of employés is made. But only one hundred and four removals have been made in Postmaster James's five years, and of this number eighty were for drunkenness. This vice at one time made sad havoc among the rank and file of employés; but there is at present an efficient post-office temperance society, and there have been some remarkable reformatations, while a sentiment in favor of temperance has diffused itself through all departments of the office.

That clean sweeps have not been made is sufficiently shown by the time of service of some of the clerks. In the delivery department you will see the venerable figure of the patriarch of the office, Mr. Charles Forrester, Sr. He entered the service as clerk in 1825, when the office had just been removed out of its twelve by fifteen feet quarters at the corner of William and Garden streets, where the postmaster, General Bailey, lived upstairs over the office for twenty years, and closed his office when he went to dinner.



Two interior views of the New York Post Office in 1857, when it was located on Cedar Street. (From Frank Leslie's Illustrated Newspaper)





An exterior view of the New York Post Office in 1857. The building was once the old Middle Dutch Church.

Mr. Forrester has been in the office now for fifty-two years, and may well call himself by the title of which Southey was so proud: "A man of letters by profession." Mr. Forrester's father was a clerk in the office before him, having served under General Bailey from 1808, and his son, Mr. Charles Forrester, Jr., is now superintendent of the registered letter department, so that the post-office may be said to run in the family. Mr. John H. Hallett, chief of the inquiry office for missing letters, lacks but a year of having served as long as Mr. Forrester, Sr.

While others have advocated it in theory, Postmaster James has exemplified civil service in practice. Promotions and salaries are now based partly on length of service, partly on a careful system of testing the correctness of work done, partly on conduct, and partly on a periodical re-examination. This examination is not a test of the clerk's knowledge of the names of the extinct volcanoes in the moon, but a trial of his expertness in his work. For instance, the clerks who are distributing matter in the mailing departments were recently required to place correctly 2,200 cards, containing the names of all the post-offices in Ohio, in a series of pigeon-holes labeled with the names of the counties in that state. One man succeeded in making the distribution in two hours and twenty minutes, with only thirteen errors. The best man at the New York table was yet more remarkable. He put the whole two thousand eight hundred and forty cards bearing the names of the post-offices in this state into their proper counties in one hundred and five minutes, with but a single error. Awhile ago, there was a competition for the vacant chief clerkship at a table, and the lowest man of all, by sheer excellence, took the place.

In the delivery department, the box sorters, whose wonderful memory of twenty thousand names I have described above, are tested by the distribution of cards containing 2,000 names of persons and firms holding boxes. A little over a year ago, when these

examinations were begun, the highest man on the list received a mark of ninety for correctness, while the lowest ran down to sixty. At the last trial seven were marked over ninety-nine per cent. for correctness. The swiftest assorted the whole two thousand cards in forty-five minutes, the slowest—a new man, perhaps—was more than four times as long. But the very lowest of the whole twenty-nine received sixty-seven as the percentage of correctness and expertness. Such is the improvement wrought by the stimulus of emulation. Perhaps this is better shown by the average of the whole force, which, under this severe test, was, in July, 1876, but sixty-four, while in September, 1877, it attained ninety. The salaries are graded in part by the results of these examinations.

Nearly all the higher officers of the New York post-office have come up from the ranks. Even Mr. Pearson, the assistant postmaster, rose from a clerkship in the office and passed through the various grades in the railway postal service (of which he was one of the originators) before attaining his present position; Mr. Gaylor, general superintendent of the city delivery, began as a \$600 clerk; Mr. Forrester, superintendent of the registry department, began as a \$600 clerk in the distribution department; also Mr. Wareing, the assistant general superintendent of the mailing department, told me frankly that he came in as a porter. Mr. Yeoman, the superintendent of the same department, began as a stamper, on a salary of three hundred a year, and so on through the list. All but one of the nineteen superintendents of branches entered as clerks. In short, here is civil service of the most approved kind in successful operation in the best conducted of all the government institutions.

The clerks are quite satisfied to go down if they are beaten down. Under the old system, a man in the post-office had but little chance for promotion, except by the intrigue of some political clique. In giving men a chance to be something, and a perpetual stimulus to their ambition, Mr. James has undoubtedly wrought a marvelous improvement in the service. But he has done better than that; for by opening a door of hope to a man one makes him a man. Men no longer expect removal on the caprice of a ward committee. The office offers them a career, and they have every stimulus to faithfulness and excellence. It is found that the least efficient clerks in the office are generally those backed by the most eminent names, while the poor fellows who have no hope but in winning the favor of their superiors by fidelity and excellence are altogether the most valuable.

The swarm of applicants for places in the office are tested by examinations also, but these look more to their general intelligence. I was permitted to see some of the very original answers on the examination papers. One question, "What has been your clerical experience?" is a veritable *pons asinorum* to the applicants, and many are the donkeys who are lost here. Most of them take clerical in its ecclesiastical sense. One man answers that his clerical experience has been "Catholic," and so through all the denominations. One man responds by saying, "Have taught in a Sunday-school." Another man has not had any occasion to deal with clergymen, for in answering the question as to his "clerical experience," he breaks out, "Well, I was never sick a day in my life." There are others who give the term a wider sense. One answers, "Compositor;" another, "Working as porter in a store;" while a third hits it exactly when he says, "Making horse-collars." The geographical questions are quite as troublesome. On one paper the large rivers in the United States are "North River and East River," while another applicant, when he is required to name the British Possessions in America, rises to the occasion and answers, "Laying the Atlantic cable and visit of the Prince of Wales." In these papers we find the Black Sea put into the Arctic Ocean, the prevailing religion of Turkey down as "Protestant," and "Garibaldia" made to be King of Italy. To the question: "What nation assisted the United States in the war of the Revolution?" we have answered, with perfect naiveté, "The Irish." When one man was required to state into what three departments the government of the United States was divided, he answered, with the promptitude of a lightning calculator, "Philadelphia, New York, and Boston." But another man of more statesmanlike cast of mind wrestles with the same question and divides the government into "federel, judishel, and navel."

More and more as we look through the complicated details of the office do we feel the pervading influence of the head. Everything is carefully centralized, and a wonderful unity is given to every movement of the office. For instance, all the letters of the various superintendents on matters pertaining to business of their departments, are sent up to the room of the assistant-postmaster at three o'clock. Mr. Pearson, who is second in authority in the Office is the embodiment of accuracy and painstaking. He receives and examines these letters checked only with the initials of the clerks who write them. They are then sent forward to the postmaster, who signs every one of them, so that the correspondence all receives the signature of Mr. James, and no one else is known or allowed to speak for the office. In this way a perfect supervision of the business of all the departments is maintained.

Here is a large room with shadowy reeds and ferns, green stalks, and other plants of elegant form, frescoed in light and shade on the walls. The windows look off down into the ceaseless roar of Broadway and over into the somber quiet of St. Paul's ancient church-yard. On the sofas in this elegant room are generally several gentlemen,—Congressmen, merchants, eminent foreigners perhaps, waiting to take their turn in speaking to the postmaster, who sits at a table in the middle of the office. Mr. James is an active man of alert faculties and prompt decision. There is not a trace of official snobbery about him. He is an easy, gentlemanly, unspoiled and entirely American man, with a world of human kindness and good fellowship. He is an organizer and administrator of a very high order, and is himself the pervading genius of the office. He will generously boast of the excellence of his lieutenants, without leaving any room for merit in himself. But you have only to talk with superintendents or subordinates to find out that Mr. James is the postmaster. He is always in his office in business hours, and I was told that he had come down at four o'clock on the morning of one of my visits to attend to the transfer of an Australian mail for England to a Cunard steamer sailing at seven. This mail of one hundred and eighty-two bags had reached San Francisco three hours after the departure of the mail, and had been sent forward on a special train to overtake the regular mail. In New York Mr. James accomplished its transfer in one hour, the aim being to beat the Red Sea mail, with which our service is in lively competition.

On another occasion, the steamer "Germanic," of the White Star Line, anchored off Sandy Hook in a furious gale to receive the Australian mail, dispatched by Mr. Cortis, the agent of the Line, down the bay in a steam-tug, from which it was transferred in a "crate."

I went into the office a total stranger to the postmaster, and without any predilections in his favor, except what had come from the praises of the service I had heard from business men. But everywhere I found not only admirable system and thorough discipline, but what is more important and more difficult of attainment, a cordial and even zealous *esprit de corps*. To produce this a man must be a natural leader of men. The postmaster's inspiration is felt in every rank of the service. Wherefore, it only remains for me to add my voice to the rest, and to say that of all who have had charge of the metropolitan post-office, from colonial times to the present, Mr. Thomas L. James will go into history as the great postmaster of New York.

(Concluded)

Colors of the U. S. Three-Cent 1861

Chance – Not Choice

By Norton D. York

While the various colors of the 1861 three-cent stamps listed in Scott's Specialized catalogue are not as numerous as those detailed in other handbooks, the number is still sufficient for the purpose of this study. The list as given by Scott is:

No. 56—brown rose (so-called "First Design")

No. 64—pink (Aug. 18, 1861)

No. 65—rose, bright rose, rose red, dull red, brown red, pale brown red, dark brown red (Aug. 18, 1861)

No. 66—lake (doubtful, as is No. 74, the scarlet)

In this writer's opinion, the possible cause for the existence of these various colors stems from the following events noted from photostatic copies of the National Bank Note Company's correspondence to the Post Office Department in the contractor's endeavor to produce the desired carmine ink:

NATIONAL BANK NOTE Co.

June 15, 1861

Your favor of the 14th just received. All of the engraving will be finished by next Wednesday and we will forward for your inspection immediately after proofs from the dies in black and in various colors. . . .

The indication that the contractors were having difficulty with the shade of carmine is noted in the following excerpt:

NATIONAL BANK NOTE Co.

July 27, 1861

We wrote you in relation to color of the 3c stamp stating the trouble with. Although we continued to print in order to have a supply ready should it be absolutely necessary to deliver on the 1st of August we have also continued to experiment and late this afternoon we succeeded in a combination of carmine ink of the precise tint that you desired and which the printers think can be printed. We will write you fully on Monday and send you specimens of all the stamps complete, boxes envelopes, etc.

Mr. Boyd suggested we should write you in an endeavor to have the time for the delivery of stamps postponed till the 15th of August. Should it be thought best by you to grant this extension of time it would make up for the time lost in deciding upon colors etc. and would allow us to get an adequate supply ahead to meet any demand should you not use the red stamps now printed. . . .

That the contractors were yet having trouble in preparing a desired shade of carmine ink which would dry out to the proper color, as above noted, is explained in the following letter:

NATIONAL BANK NOTE Co.

Sept. 14, 1861

Your favor of the 12 inst. with specimen received. On the adoption of the present color the memoranda in relation to the samples sent before was destroyed and we shall have to work it out again. We are preparing a specimen of the present so deep in tint that when printed and dried it will appear as strong and bright as the stamps you saw fresh from the press. . . .

From a perusal of the plate numbers used to print this 1861 three-cent issue, it is quite evident that the experimental batches of ink could have produced shades not as intended. Plate numbers used were as follows according to Lester G. Brookman in Volume I of his *19th Century Postage Stamps of the United States*: 11, 12, 13, 14, 19, 20, 21, 23, 24, 32, 33, 34, 35, 36, 37, 42, 43, 44, 45, 46, 47, 48, 49, 52, 54, 55. It is stated that the

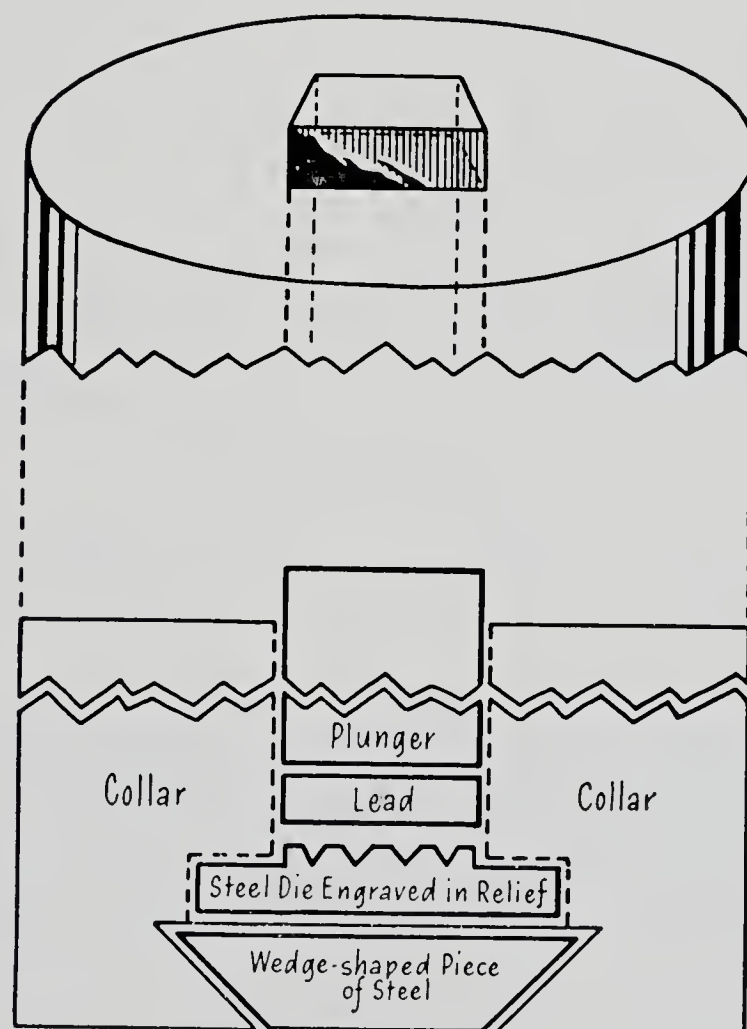
pink was from plate 12, the perforate and imperforate lake stamps from plates 34 and 52 respectively, and the scarlet (?) from plate 19.

However, neither Luff, Scott nor Brookman make any mention of the use of the color of carmine. The nearest approach is by Luff in his mention of the designation of "carmine-lake."

Thus it can readily be seen that when nearly a billion and three-quarters of these 1861 three-cent stamps were printed, there could easily be produced many varying shades of color with this type of home-made ink. Consequently, they could well be examples of chance and not of choice.

Making Moulds for Electrotyping

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LEAD MOULD STRIKING. Diagrammatic representation of the collar and plunger as used by Thomas De La Rue & Co., Ltd., for controlling the die and lead during striking of moulds. Above: A perspective representation of the upper part of the collar with top of the plunger projecting from the aperture.

In multiplication directly from the die many different methods have been used from time to time for the production of lead moulds in the preparation by electrotyping of printing bases for postage stamps. Of these methods, the process used by Thomas De

La Rue & Co. Ltd. has resulted in the production of more different stamps than, perhaps, any other method. This process has produced, substantially, identical impressions on many pieces of lead.

This identity has been obtained, mainly, because of the ingenuity and excellent workmanship of the collar and plunger which control the lead and die during striking. The collar comprises a heavy steel cylinder with a rectangular shaft vertically through the center. The area of the rectangle is equal to the size of the stamp plus half the gutters between stamps. At one end of the cylinder, the body has been shaped to permit the die to rest so that the engraving faces into the rectangular shaft. The die is held firmly in place by a wedge-shaped and substantial piece of steel that slides into an appropriately-shaped gap at the base of the collar. The other end of the rectangular shaft is free. Into this is put a piece of lead, previously cut to exact area and thickness. Along the shaft the lead is pushed until it comes into facial contact with the design on the die. Then a two-part plunger is inserted into the shaft and pushed home until one end comes into contact with the back of the piece of lead; the other end of the plunger projects from the collar. The collar is fitted into a type of fly-press; and, with skill born of fine judgment and long experience, the operator causes the plunger to be struck by the press, (this was the old method; hydraulic pressure has, we understand, long supplanted the fly-press), thus forcing the lead on to the die and causing the soft metal to take on a positive and recessed impression of the negative design on the hard steel. The struck lead is removed (by removing the wedge-shaped piece of steel, thus releasing the die, and allowing the struck lead to fall into the hand of the operator), another lead is inserted and the operation of striking is repeated. These operations are carried out again and again until the requisite number of leads has been struck.

(It is usual for some printers, certainly for Thomas De La Rue & Co. Ltd., to keep careful watch on the die and to examine it after use for striking. Sharp edges of even hardened steel reliefs may become dulled by repeated striking, despite the use of lead—soft in comparison. Die proofs, inscribed "After Striking" reflect this attention.)

Because the steel collar has been accurately made and a perfect fit ensured for the die and the plunger, and because the leads fit the space exactly and are of standard thickness, no lateral movement is possible and substantial identity of moulds is obtained.

Under such ideal conditions the only, philatelic, variety which could occur at this stage would be caused by the presence of impacted metal in the die; and this would give rise to the presence, on the eventual stamp, of color in what should have been an uncolored portion of the design. (The presence of excess color distinguishes such a variety from one caused by damage to the die, this being characterized by the unwanted absence of color.) Such a variety would occur on every different mould and its consequent stamps resulting from the use of the die after the extraneous piece of metal became impacted and until it became dislodged or was removed. The variety would be equivalent to a "colored roller flaw."

Danish 1852 Essays

An interesting and informative study of the frequently-encountered Mercury Head and Frederick VII head essays of Denmark appears in *The Collector Club Philatelist* of November 1967. Authored by Stig Andersen, it recounts the persistence of the widow of artist M. W. Ferslew in seeking acceptance of her husband's designs originally essayed in 1852. As late as 1862 she had a large supply of the essays printed in an effort to influence the Director General of Postal Services. The designs in some of the sheets were printed se-tenant and were even counterfeited around the turn of the century.

Engravings of the Master Dies of France

By Pierre de Lizeray

Académie de Philatélie, Paris

(Reprinted from *France and Colonies Philatelist*, R. G. Stone, Editor)

By the expression "French stamps" we mean the stamps of Metropolitan France plus those of the colonies and post offices abroad, whereas by "stamps of France" we mean the emissions of the mother country only. The dies which are the subject of this article will be only the ones for stamps of the latter category. Even so the scope of the subject is immense.

The stamps of France may be divided into four classes according to the kind of printing:

- Typography (typo)
- Lithography (litho)
- Taille-douce (recess)
- Heliogravure (helio)

Litho (the earliest postage dues printed in Paris, the Bordeaux postage stamps and the Bordeaux postage dues) usually requires no engraving. The starting point is generally a design done with a pen and a special ink either on a special paper or directly on a stone. Helio (only one stamp, the 1.50fr Exposition Coloniale of 1931) equally requires no engraving (though it may use it), the starting point being a screened photo of a design pictured in some medium or other. So the scope of the engraved master dies of France is largely reduced to dies hand-engraved for typo and recess.

PART I. TYPO

We do not intend to mention or list all the master dies of the stamps of France printed by typography but only some examples which will provide a good idea of the whole of them.

The very first method, adopted in the Mint at Paris, was engraving on soft iron; the numeral spaces were drilled with holes to permit inserting different plugs with numerals engraved on them, necessary for the set of denominations to be printed. Then the die was hardened before its final adjustment and use with numeral plugs to strike lead matrices. Such a method can give the following types of die proofs:

From the die with no holes: proof with black spaces where the holes will be.

From the die with holes: white spaces where the holes are.

From the die with numeral plugs in the holes: numerals printed as on the stamps.

This was the method by which the die of the Ceres 1849 was used to strike all the lead matrices from which the electro plates (galvanos) for all the denominations of the first issue of France were made.

For the next issue, the Presidency, the die was obtained by copying mechanically the frame of the Ceres design to which was added new engraving of the head of the President and of the pearls around it. To do this the die of the Ceres (in hardened steel) was transferred to a matrix in soft steel, on which the white parts of the stamps appear in relief. Then all the undesired parts (head of Ceres, etc.) were removed. This was followed by hardening, permitting mechanical transfer to a soft steel die, on which was engraved the head of the President. From there on the die was treated as with

the Ceres issue. Thus this die was half mechanically and half hand produced, although outside of this the rest of the procedure was exactly the same as for the Ceres 1849.

The next issue is the Napoleon III non-laureated Die I. In this case the method was nearly the reverse of the previous one. The head and most of the frame was a mechanical copy of the Presidency die, while a part of the frame (REPUBLIC FRANC) and the letter B under the head were removed.

For the Napoleon III Die II the well-known retouches were done on a copy of Die I obtained by similar methods (retouches made prior to hardening).

The next important change in design was the die of the low values of the laureated Emperor. This time the steel of the die was never hardened, in order to permit retouching if necessary, and because the two holes for numerals were too large. And retouching occurred between the first plates of the 2c and 4c and the later plates of those values, and before any of the plates of the 1c. That is how two different varieties of design of the 2c and 4c were obtained with the same die but in two states (before and after retouch). And likewise there is now only one die for the 1c, that bearing the last retouches.

Next appears the die for the middle denominations of the laureated Emperor type (10c to 80c). For this, engraver Barre the son first produced a die with a frame that was too large in size. How this size was reduced is not exactly known, probably by successive transfers from hardened to soft steel as described before (with elimination of the outer part of the frame sometime in the course of those successive transfers). What is known (from proofs) is that before the holes were cut for numeral plugs the too-large die had uncleared (black-printing) numeral spaces, except for two very thin "20"s (just a mere faint indication in the value space). Thus these "20"s were not really a normal method of engraving of the numerals, according to the usual practice at that time.

For the 5Fr it was another story. Barre the son refused this time to engrave this die or any further dies required (—jealousy of a poorly-paid artist against a too-well paid Hulot). So Hulot had to get the work done by another man. The head was copied from a fiscal stamp and the frame engraved by an unknown person. This time no holes for the face value ("5" and "F") were made, the numeral and "F" being printed by a separate plate in a second operation after printing of the basic design.

It pleases me to be able to give all the above details, as they were nearly completely unknown until very recently. My excellent friend and colleague in the Académie de Philatélie, Dr. Fromageat, has brought them to light after consulting the enormous and very detailed archives preserved from the time when the stamps were made.

And the Sage? These stamps are always divided into two groups: N under B, and N under U. Unfortunately, this is not satisfactory as the earlier-printed N under B's must be clearly differentiated from the later ones. What did happen is this:

The first and only wholly-engraved die (by Mouchon) was the one with N under U. This die, primitively in soft steel with a hole at the numeral space, was used (and how fortunately!) to make all the necessary matrices in gutta-percha—because the engraver (rightly) distrusted the skill of the workman in charge of the hardening, the hole for the numerals being dangerously large. Those matrices are the origin of all the N under U's of the middle period of the life of the Sage issue, as we will see.

The proofs of this die have a white area in the numeral space (as any holes in a die would give).

As many numeral plugs (*goujons*) as there had to be face values were engraved and, when inserted in the hole of the unhardened die, served for striking the gutta-percha matrices mentioned above.

Next occurred the hardening and what is called the "breakage" of the die. In fact the die was not broken through but only partly cracked, the cleavage being accompanied by a rise of all areas on one side of the crack relative to the areas on the other side. This raised area included the word "RepUBlique" and under it the signature "MouchoN" (the letters capitalized are ones that will concern us further on). In such a state the original die was no longer usable.

Of course, it would at this juncture have been possible to use the guttas already taken before the accident, to make plates to print excellent stamps (and this was done later on), but the contract between the Poste and Mouchon stipulated that there "must" be delivered a hardened steel die—and not merely a set of gutta matrices. So Mouchon had to produce a new die.

To do it a matrix copy, in soft steel, of the broken hardened die N under U was taken, with a piece of iron in the numeral hole. This was hardened, thus producing a die exactly similar to the broken one, but in soft steel, that is to say, retouchable. The raised lower part of the design (including Republique and Mouchon with N under U) was filed down to bring this area to the same level as the rest of the die. And all the engraving that had been on this filed area vanished—N under U included. Mouchon reengraved it, but not exactly as it was previously. This time N appeared under B. The proofs of this die have solid black in the numeral space, as the copy of the broken die had been taken with a piece of blank iron inserted in this space. After hardening, this new die "in accordance with the contract" was used to make plates for the first Sage printing, the first N under B's.

Then Mouchon pointed out that the objectionable hardening which caused the breakage had also given objectionable distortions, even in the upper part of the design, and that consequently the still-existing gutta matrices with N under U were far better than the first N under B die. As a result it was decided to abandon the first N/B plates and to use the guttas with N/U for new plates. This use lasted nearly until the end of the Sage and was followed by the later N/B's.

And now we must mention the difference between the first and late N/B's: When the N/B die was originally presented to the Committee of the Mint and Medals for acceptance, a certain member of the Committee named Chazal (a name that should be remembered) had made some objections to it and asked for retouches. But in fact, retouches were impossible as the die was already hardened. So, amusing to say, the first N/B stamps had had to be produced from a rejected die!

And now at the end of the Sage period, when it was decided to return again to the N/B type (because the N/U dies were all worn out), the retouches requested years before by Chazal were finally made (or had to be made) on a soft steel copy of the N/B die. Hence the difference between the first and last N/B's is that the first ones do not bear the Chazal retouches (and so have been produced by a rejected die) whereas the last ones bear the Chazal retouches. I like to call the latter "the Chazal Sage." (The explanation of the Chazal stamps is very recent and comes from my friend Dr. Joany.)

After the Sage came the emission of 1900: the Blanc, Mouchon, and Merson designs. The master die of the Blanc was engraved on an end-grained block of boxwood, then transferred in negative onto wax, which in the electrolytic bath gave a die in electrolytic "red" copper, the father of all the flat-plate Blanc printings (Die I). This Die I being unacceptable for the rotary-plate printing, another die was made (either from the boxwood one or from the Die I) and this is the father of all the rotary-plate Blanc printings (Die II).

As the dies of the Mouchon are not yet well understood it is better not to discuss them at this time.

The Merson being a bicolor stamp, it required two master dies instead of only one (i.e., one for each color, as always necessary in bicolored typo work). Again the two dies are engraved on boxwood.

For the lined Sower, Mouchon engraved a die in brass without a hole at the numeral space, which was left unengraved. The proofs of this master die have a black space on the area for the numerals. To obtain the secondary dies for the different values of the set, this master die was mechanically copied as many times as there were values and on each of these copies were hand engraved the face-value numerals.

The Blanc stamps have black-line numerals on a white background. The Sowers have white-lined numerals surrounded either by a lined or a black ground.

In both cases the master die proofs have a black (unengraved) value space. This is because "to engrave is always to dig into the metal or other material with a burin" and thus print white lines or spaces only. The engraver always starts from a solid (black-printing) space in which a white space is created around a black numeral or in which a white numeral is cut out of the "black" space.

I think enough has been said to understand nearly all the methods used in the field of French typography except for one special case; this one, which is being frequently used now, is the following: Sometimes it is very urgent to print as soon as possible a certain denomination of a new issue (e.g., the stamps for the inland letter rate or the first weight step of the printed-matter rate). In such cases the master die for the issue is made to bear the face value of one of more urgent denominations and hence in order to obtain the dies for other values it takes longer. For the latter the master die is copied with a coin press giving as many lead matrices as there will be other face values. On these matrices the white-printing parts of the numeral or surround of the numeral are removed (being in relief they are easily cut off). By the electrolytic bath they provide dies with a black-printing numeral space where the numerals are then engraved.

The rotary-plate printing which replaced flat-plate printing, has not caused any fundamental change in the dies, except for having to engrave some new ones, to replace worn-out dies or because the curving of the plate made stamps taller than those of the flat plates necessitating a smaller die image.

(Part II, to follow in a later issue, will deal with dies for recess printing.)

Icelandic Map Design

Iceland issued a 10 Kr. stamp honoring Expo 67 which shows a map drawn about 1590 by Sigurour Stefansson (1570-1595), once headmaster at the Skalholt seminary. It also shows a comparable map, circa 1967.

By choosing these drawings Iceland emphasized old and new relations between it and Canada. As the first Europeans, Icelanders (Leif Ericson and others) stepped on the shores of North America in the year 1000. Today many people of Icelandic extraction live in Canada, descendants of immigrants in the 19th century.

Stefansson's map is in many respects a remarkable one. It is one of the oldest maps showing the position of Helluland (probably Baffinsland), Markland (probably Labrador) and Vinland (probably the North American coast south of the Strait of Belle Isle). The position of these territories on the map is not very different from modern ideas.

This map was almost certainly made during Stefansson's studies at the University in Copenhagen, a result of the prevailing interest in Denmark at that time in the geographical search for the Northwest Passage to the Indies. At that time Danish authorities had gathered information about the old Icelandic sailings to Greenland and Vinland. The map is now preserved in the Royal Library in Copenhagen, Denmark.

Postage Stamp Aesthetics

The Art of and on The Postage Stamp

By Barbara R. Mueller

(Continued from JOURNAL No. 95, Page 119.)

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CONVENTIONS

Within the iconographical categories are various symbols and allegories, things which are not what they seem. Just as the nimbus in the representation of divine beings suggests a state of perfection, so does the winged letter suggest air mail to the postal employee, patron, and philatelist. The search for symbolism and allegory in stamp design is a diverting exercise in observation and comparison.

Symbolism, the use of objects or traditional signs to represent an idea, quality, person, or group, is the more easily recognizable of the two. A most ridiculed symbol is the helmet of Hermes on the U. S. special delivery stamp of 1908, type SD5, designed by architect Whitney Warren of the firm of Warren and Wetmore. Its resemblance to the then-fashionable "Merry Widow" hat not only destroyed any usefulness it may have had as a symbol of speed and certainty, but assured it of a derogatory nickname.

More modern and extreme is the symbolism on Germany A160 commemorating an unimportant, thousand-year-old battle. According to an official description, the circle represents the battlefield, the wavy lines a river, and the arrows the invaders. Taken as a whole, however, they only succeed in suggesting a mathematics text. Much more intelligible and conservative are the symbols of woman's work on Switzerland SP200—scissors, rose, and key.

Allegory, the use of a figure or object to convey another meaning, is usually obscure. Without prompting from a catalog caption we are apt to miss it. However, the upraised hands holding palm branches on U. S. A366, the Allied Nations Issue of 1943, are readily suggestive of "united for victory." The three graces chopped from Botticelli's "Primavera" on U. S. A354, the Pan American Union Issue of 1940, convey a more obtuse allegory of the three Americas, especially when our preconceived opinions of the great painting interfere with analysis of the allegory.

There are three reasons for the use of symbolism and allegory in stamp design—postal convenience, design convenience, and propagation of the stamp's theme or message. The first accounts for the multitude of stylized birds, bird-like airplanes, and Pegasus-like creatures on air mail stamps. The few lines forming these tiny images shout "air mail" to the clerk casing the envelopes as loudly as any printed inscription and occupy much less space. Bulgaria's issue of 1946, types AP16-24, incorporated almost all known air mail symbols. Uruguay long relied on the winged horse for its air mail stamps of type AP6.

Designers are fond of symbols as space savers. They have placed small crowns or monograms on several British colonial issues as substitutes for the monarch's portrait; see Nigeria A18 and Grenada A33. Other common symbols such as the swastika, the Cross, the hammer and sickle, and the Keys of St. Peter have been used to represent graphically and economically Hitler's Reich, Christian charity, Communism, and the Vatican.

At times these representations also assist in putting across the idea behind the stamp. Excellent examples of this usage of symbolism and allegory are found in the German

Weimar Republic's issues of 1921, types 27-30. Here seemingly genre scenes of miners and farmers underscore the idea of a peaceful Germany at peaceful tasks. Each design has only the two words *Deutsches Reich* and a numeral. All the remaining space is allotted to the unframed sketch, so much more effective than wordy captions and slogans. Yugoslavia's philatelically famed "chainbreakers," A7 of 1920, is an equally eloquent design allegorizing a newly found freedom.

Unfortunately, the abuse of symbolism and allegory threatens the diversity of postal iconography with standardization by derivation. As more large and small nations alike are called upon to express "big" ideas such as brotherhood and atoms for peace with simple designs, artists run dry and resort to clasped hands, rising suns, and whirling globes. See Pakistan A30, U. S. A517, Afghanistan A164, and Japan A402. As one world and even one universe become realities, differences between peoples diminish, ideas lose individuality in mass ideals, and all stamps reflect them—a rather unpleasant idea in itself.

SELF-DERIVATION OF ICONOGRAPHY

The postage stamp is an eclectic art form. Its iconography is derived from many worlds and many cultures, including its own. Preempting the ideas and usages of others has become a widespread but not approved method of stamp design. Specific instances of it are detailed in Chapter VII. A different and approved sort of self-derivation arose in 1940 when the centennial of the postage stamp was celebrated. In that year Cuba put reproductions of the Penny Black and its own pioneer stamps on a giant-sized stamp of type AP17 along with Rowland Hill's picture and a map of the island. Mexico also honored the English stamp in reproduction on A140 and AP42. Thus was born the "stamps-on-stamps" iconography.

Actually, this deliberate and complimentary imitation was initiated by France in 1925 and Denmark in '26. The former used the type Sage, A15, for a souvenir sheet, A32a. The Danes repeated A1-2 on A27-28 for the 75th anniversary of their first stamps. Aside from these and a few other widely scattered issues, the real impetus toward the stamps-on-stamps iconography came after 1940 when country after country began celebrating postage stamp centennials. In the rush to join the parade some impatient countries commemorated lesser anniversaries, and others even used stamps-on-stamps motifs for reasons other than the commemoration of such events.

For instance, a stamp-simulating label is sometimes incorporated into a design; see Bulgaria SPAP1. A stamp that was never officially issued was reproduced on Greece A132. Stamps as part of a collection appear on Monaco AP9 showing Franklin D. Roosevelt working on his albums. Occasionally the general schema of a reproduced stamp is retained with minor changes to adapt it to current conditions. In 1951 Hungary wanted to celebrate the 80th anniversary of its first stamp which pictured Franz Josef I. Because that monarch was persona non grata with the Communist regime, his visage was conveniently obscured on the reproductions on A208 and AP36 by a postmark.

The aesthetic significance of this self-derived iconography lies in the opportunities it presents for comparisons between the workmanship of the pioneer producers and their modern counterparts. Such a comparison is heavily weighted in favor of the pioneers in the case of the British stamps-on-stamps issues. In 1955 New Zealand copied the schema of its A1 with the substitution of Elizabeth's head for Victoria's. The Bahamas did likewise in 1959. In both instances, the markedly coarser engraving of the reproductions emphasized the primitive beauty of the originals. An enthusiastic group of topical philatelists collects all the stamps-on-stamps issues and the originals which they reproduce. Their album pages then become mute witnesses to the decline of craftsmanship and quality in the art. They also demonstrate the ever growing scope of the self-derived iconography.

RELIGIOUS ICONOGRAPHY

Religiosity pervades the stamp design of almost every country, including Russia. It is expressed in an iconography that is one of the richest and most diverse in postage stamp art. To study it objectively, all sectarian considerations aside, is to comprehend the depth of all categories of stamp iconography. A flourishing organization called *COROS*, one thousand strong, does just that and publishes the results of those studies in the *COROS Chronicle*.

All facets of the world's great religions have appeared on the face of the postage stamp. The Christian world representation begins with the Holy Bible. It is shown as a book on Pitcairn Islands A9 of 1957. This is the *Bounty* Bible, saved by the famous mutineers. A first edition of the Luther Bible appears on Austria no. B283. The U. S. has honored the Bible directly and indirectly on A461, the Guttenberg printing stamp; A153, the signing of the *Mayflower* Compact before the Pilgrim's Bible; and A546, the Religious Freedom Issue. Biblical quotations and pious inscriptions range from "To the unknown god" (Acts 17:23) on Greece A141 commemorating St. Paul's visit to Athens to "In God We Trust" on the 3c and 8c regular issues of 1954-58, types A482 and 489.

Jesus Christ, the Virgin Mary, and the Holy Family are generally shown in reproductions of art works. The most ambitious of these is Ruben's "Descent From The Cross" on Belgium SP95. More offbeat is the folk art sculpture of a head of Christ on Angola A35. Nativity scenes appear on Cuba A220, Australia A105, and Hungary A110, nos. 617-19. The bewildering profusion of Madonnas on stamps of predominately Roman Catholic countries is sorted out and classified by competent clergymen for the *COROS Chronicle*.

Other peoples and characters of the Bible are equally well represented. Malta has adopted St. Paul for its stamps because of his shipwreck on the island. The Good Samaritan is shown among war-ruined churches on Netherlands SP138. A good depiction of Caesar Augustus is available on Italy no. 383 and Libia type A20. "The Infant Samuel" by Reynolds was chosen by Australia for A101, a 1957 Christmas issue. The two spies returning from the promised land with a cluster of grapes (Num. 13:23) are the motif of Israel A39.

Biblical geography has given inspiration to the designers of Syrian, Lebanese, Israeli, and Turkish stamps. The habitat of the Cedars of Lebanon appear on more than forty designs of that Near East state. A desert fountain near Sinai is on Turkey A56 of 1919. The road to Damascus has been used on Syria A61. Israel shows the Sea of Galilee, no. C10, the Negev desert, type A10, and the approach to Jerusalem, type A9.

Biblical objects and symbols include the star of Bethlehem on Korea no. 265 of 1957, the Lion of Judah on Ethiopia A2, and the Holy Ark on Israel A34. The Israeli's have also dramatized objects mentioned in the Song of Solomon, Chapter 2—the fig tree, the lily of the valley, "O my dove, in the clefts of the rock," and the nut orchard, nos. 66-69. They also illustrated musical instruments associated with Old Testament worship according to Psalms 81 and 150 and Isaiah 30 on nos. 100, 102-3, and 121-23.

Specific Christian symbolism on stamps is dominated by the Cross—a Jerusalem Cross, Germany A172; a Celtic Cross, Eire A4; and a Lorraine Cross, Belgium SP65, among others. The Lion of St. Mark is found, logically enough, on Italy A335 honoring the 26th Biennial Art Exhibition in Venice in 1951.

Houses of Christian worship on stamps begin with the catacombs of Rome on Vatican City A16-17 and range as far as the Church of Ivan the Great in the Kremlin on Russia A591 of 1946. Both Italy and the Vatican have made sure that none of their important churches are overlooked in the postage stamp iconography. St. Paul's and Westminster Abbey in London were used by New Zealand for A95 and 114, respectively. Latin American churches are best exemplified by Dominican Republic A32 picturing the Cathe-

dral of Santo Domingo, the first church in the Americas. The Lutheran Kaiser Wilhelm Memorial Church in Berlin appears on Germany nos. 9NB8-11.

Christian mission activities may be represented by Belgian East Africa A26 portraying St. Francis Xavier, missionary to the Indies, and Monaco AP19 with Dr. Albert Schweitzer and an Ogowé River scene. Spanish Guinea AP5 shows the baptism of a native convert. David Livingstone of the London Missionary Society was honored by Rhodesia-Nyasaland A18 of 1955.

Christian reformers are led by Martin Luther on Germany A140, John Calvin on Saar SP42, John Huss on Czechoslovakia A211, Savonarola on Italy A339, and Erasmus on Netherlands SP73. Mormon leaders are exemplified by Brigham Young and his party on U. S. A397. Quakers received their due share with U. S. A227 showing William Penn. Protestant-philosopher Søren Kierkegaard is depicted on Denmark A72.

Notable and typical Christians, lay and clergy, comprise a flexible group because a Christian background may be ascribed to a majority of the men and women portrayed on stamps of countries within the Christian sphere of influence. There is King James II who authorized the famous Bible translation on Newfoundland A45. There are Franz Gruber and Josef Mohr, composers of "Silent Night" on Austria A137. Paul Gerhardt, Protestant hymnologist, was honored with Germany A182 in 1957. The "Four Chaplains" who perished in World War II naval action (all Christian except Rabbi Goode) are shown on U. S. A403.

Judaism has contributed to the postal iconography through the stamps of Israel primarily. A diligent searcher will find various items of Judaica depicted on other nations' stamps. Famed Jews have been widely honored postally. One of the most interesting and ironic examples is found on the German 1957 stamp, A195, portraying Rabbi Leo Baeck, highly respected leader during the Nazi era.

Primitive deities and religious activities often appear in stamp designs as parts of decorative borders and backgrounds. Greek and Roman mythology has been perpetuated in postage stamp iconography because so many of the gods and their legends are convenient symbols. Stamps issued in honor of the Olympic Games are replete with mythological illusions. Hermes as the symbol of speedy postal communication appears on hundreds of designs from all parts of the world. Norse-Germanic mythology, by contrast, rarely appears in the iconography.

Minor Near and Middle Eastern religions have contributed Ahura Mazda to Persia no. B10 of 1949; the spiral tower of Samarra, temple of the Babylonian gods, on Iraq A21 of 1941; and the eye of Re on Egypt A68 of 1937. Far Eastern religious concepts and themes used for postage stamp design are confined to the Yin Yang on Korea A1-2 of 1884 and the Confucious Issue of China, A78-81.

Buddhism is represented in the iconography by Far Eastern nations, too. Japan's Kasuga Shrine at Nara appears on A93 and the incomparable Great Buddha of Kamakura on AP6. Many of Laos' spectacular engravings feature Buddhist themes. Ceylon has shown the Temple of the Tooth on A64 and the Dharmachakra encircling the globe on A96. The Bodhi Tree on A114 is one of India's few contributions to the iconography. Burma used the Thatbyinnyu and Shwedagon Pagodas on nos. 160-61, respectively.

Representations of Hinduism are found on Laotian stamps, too. The small French India colony featured Brahma on A5, Vishnu on no. 218, and the Kali Temple at Pondichery on A6. The Garuda bird on which Vishnu rides is shown on Siam AP1. The fantastic conglomeration of beliefs that is Hinduism has found little expression on postage stamps because Oriental countries under European domination used Western subjects until independence was achieved, and political subjects have been used since then.

Islamic restrictions on the use of imagery in ecclesiastical decoration is reflected in stamp design. Motifs are confined to reproductions of mosques such as Tunisia A29,

French Morocco A26, Iraq A18; Moorish art such as mosaics on Syria A47 and a page of the Koran on Hejaz A2; and the star and crescent symbol such as Pakistan A4.

This small sampling of the number of religious motifs on stamps is indicative of the scope of all postage stamp iconography. At the present stage of the appreciation of the art, this iconography is the most popular and philatelically acceptable facet of the subject.

(To be continued)

In Memoriam

Norton D. York

Although not a member of this Society, Mr. York, who passed away on January 9, 1968, at the age of 84, wrote prolifically for this JOURNAL as well as most other American philatelic publications. He had a knack for going directly to original source material and official records to find the answers to many of the questions that plagued specialists in U. S. philately. His unusual contributions to philatelic literature will be sorely missed.

Colin MacR. Makepeace

Complete details concerning the date of demise of Mr. Makepeace, long-time expert in the U. S. revenue field, are unavailable. However, it is known that he passed away at Providence, R. I. in the spring of 1968. He was responsible for the listings of embossed revenue stamped paper in Scott's U. S. Specialized Catalog. He also took a special interest in the philatelic collections of the Library at Brown University in Providence.

Louise Boyd Dale

A long-time member of our Society and Chairman of the Philatelic Foundation, Mrs. Louise Boyd Dale, passed away on Dec. 15, 1967, after a long illness. The daughter of the eminent philatelist, Alfred F. Lichtenstein, she followed his tradition of service to the hobby in addition to maintaining his magnificent collections.

Mrs. Dale in 1956 became the first American woman to be elected to Britain's Roll of Distinguished Philatelists. She served on the Board of Judges for the 1960 London and 1965 Vienna international exhibitions. In 1962, the Collectors Club of New York bestowed the Alfred F. Lichtenstein Memorial Award on her.

Mrs. Dale was also deeply interested in music, the theatre, opera and the graphic arts. While shunning publicity, she supported all worthwhile efforts in these and the philatelic fields.

Dr. Clare M. Jephcott

The outstanding Canadian philatelist, Dr. C. M. Jephcott of Toronto, passed away at the age of 68 on April 2, 1968. A former president of the British North America Philatelic Society, he was a Fellow of the Royal Philatelic Societies of London and Canada, as well as a member of The Essay-Proof Society.

Dr. Jephcott wrote numerous articles for the philatelic press and was the co-author of the *Postal History of Nova Scotia and New Brunswick*, which won the top award for literature at Vienna in 1965. He served on international philatelic juries in Toronto, London, New York and Melbourne. Parts of his magnificent collection were shown in many Courts of Honour and won a gold medal at Washington.

Dr. Jephcott was a recognized authority in chemistry and was a Fellow of the Royal Chemical Society of Great Britain and of the Chemical Institute of Canada.

Report of Society Monthly Meetings

KENNETH MINUSE, *Secretary*

Meeting of November 8, 1967. Present were Mrs. Ehrenberg, Messrs. Altmann, Boutrelle, Feldman, burg, Gros, Jackson, Minuse, Morris and Schueren. Our guests were Messrs. Finkel and Koref.

Julian F. Gros showed the presentation album made by Joseph R. Carpenter of Philadelphia, the holder of the first contract for U. S. revenue stamps. The volume is of gold-embossed tooled leather, with silver clasps and a silver presentation plate reading "Hon. George S. Boutwell, Secretary of the Treasury, United States of America."

It is 21 x 14 x 4 inches, has 21 pages with proofs mounted on both sides of the leaves. Each page is of one-eighth inch cardboard with gold edges. The volume weighs 21 pounds. It contains proofs of every revenue stamp, as well as match and medicine stamps made prior to 1874. Many are in blocks of four, with some in pairs and others in singles. One of the outstanding pages contains the \$200, \$500, and \$5000 proofs.

Mr. Gros also showed two regular volumes of revenues containing some unusual essays in various shades, printed on glazed paper, and taken from the Directors' books of the American Bank Note Co. There was also a complete sheet of the second and third Proprietary Issues of 1871-75 in green and black showing all values from 1c to \$50 and finally a \$5000 revenue in all its beautiful colors.

Thomas F. Morris exhibited his collection of U. S. 1908-09 proofs. Among the interesting items were the original design of the 2c value and large and small die proofs, many printed on different color wave paper, which were experimental pieces, that resulted in the 1909 bluish printings of all values.

Mathias Koref showed an interesting group of match and medicine and collateral material.



A group at the December 13, 1967 meeting:

Seated: Thomas F. Morris, Mrs. Rae D. Ehrenberg, Edward L. Willard, Dr. Glenn E. Jackson, Elliot Perry, George Turner, Solomon Altmann

First Row: Aaron R. Feldman, William C. Peterman, Julian F. Gros, Kenneth Minuse, Fred P. Schueren, Falk Finkelburg, Solomon Pinchot, Rudolf G. Wunderlich

Top Row: Morton Dean Joyce, Dr. Joseph E. Schober, Robert K. Holton, Nathaniel Litt

Meeting of December 13, 1967. Present were Mrs. Ehrenberg, Messrs. Altmann, Boutrelle, Feldman, Finkelburg, Gros, Holton, Jackson, Joyce, LaVerdera, Litt, Minuse, Morris, Perry, Peterman, Schober, Schueren, Turner and Wunderlich. Our guests were Edward L. Willard, President of the American Philatelic Society and Solomon Pinchot.

Thomas F. Morris exhibited his collection of essays for the U. S. 1887 issue by the Continental Bank Note Co. Also shown were original drawings for the U. S. 1883 issue, and large die proofs and large blocks of plate proofs. He also showed his proof collection of the U. S. 1890 issue. Particularly interesting was the 5c value with Grant's portrait facing left.

Falk Finkelburg showed a beautiful collection of essays and proofs of the U. S. 1869 issue. There were large die proofs complete as listed in Scott's "Specialized" catalog and complete sets of the large hybrid die proofs and plate proofs from the 1c through the 90c in blocks of four in numerous shades. Also shown was a set of small die proofs on the original card. The essays in die and plate form were well represented. The trial color plate essays were mostly in blocks of four. This was probably the most complete exhibit of this issue shown at any of our meetings.

Meeting of January 9, 1968. Present were Mrs. Ehrenberg, Messrs. Altmann, Finkelburg, Jackson, Minuse and Morris.

Dr. Glenn E. Jackson showed a beautiful group of matching engraved vignettes on bank notes and checks.

Mrs. Rae Ehrenberg exhibited some new items in her collection of U. S. Official stamps. These included two sets of artist's pen and ink drawings of the dollar values of the State Department. The first set included a drawing of the vignette, which was the head of William H. Seward, and the other, the vignette and the frame. On this drawing were pencil notations "add scrolls" and "add U. S. A." The second set of drawings was similar to the first set, but the "scrolls" and "U. S. A." were added. Also shown were artist's pen and ink drawings of the 1c Executive Department, 1c Justice Department and 1c War Department. In addition there were trial color essays of the 1c, 2c, 3c, and 90c values of the Post Office Department followed by essays in carmine, blue, black and black-brown on ivory paper and "Goodall" essays of the same denominations in the five colors.

Meeting of February 14, 1968. Present were Mrs. Ehrenberg, Messrs. Altmann, Boutrelle, Feldman, Finkelburg, Harrison, Holton, Jackson, Markovits, Minuse, Morris, and Wait. Our guest was Richard Elmes.

George W. Wait spoke on the subject of fraudulent paper money. He pointed out that there are these general types:

Counterfeits—Imitations of the genuine notes.

Altered Notes—Notes of a defunct bank changed in name or location to appear as obligations of a bank still in business.

Spurious Notes—Fraudulent, little or no resemblance to the genuine.

Raised Notes—Increased in legitimate denominations.

Fantasy Notes—Spurious, may or may not have been designed for fraudulent purposes, but sometimes passed.

Mr. Wait explained that most of these fraudulent notes existed before local issues were replaced with U. S. paper money in the 1860's. Counterfeiting has continued to the present day, but the watchful eye of the Secret Service has confined it to reasonable proportions. Slides and actual notes were shown to those present.

Meeting of March 13, 1968. Present were Mrs. Ehrenberg, Messrs. Altmann, Feldman, Jackson, Minuse and Zonn. Our guest was R. H. "Rocky" Rockholt.

Dr. Glenn E. Jackson showed a beautiful collection of Tax Paid stamps with engraved proofs of the source-vignettes with an attempt to identify the engravers.

Meeting of April 10, 1968. Present were Mrs. Ehrenberg, Messrs. Altmann, Finkelburg, Holton, Jackson, Minuse, Morris, Tannenbaum and Wunderlich.

Dr. Glenn E. Jackson exhibited engraved items from the collection of the late Robert Savage, the well-known engraver. There were about 50 engraved essays and proofs of the stamps of South and Central America as well as Canada, various European countries and Belgian Congo, some of which were in the progressive states of the die. Also shown were engraved vignettes, some of which were used on the stamps and paper money of various countries, and several allegorical vignettes in different stages of completion, which had been engraved by Mr. Savage.

Mrs. Rae D. Ehrenberg showed some items from her United States collection illustrating bank notes on which appeared the same portrait or designs as those on stamps, some from the same dies. Included were the Eagle Carrier, City Despatch Carrier, the New York Postmaster's Provisional, the U. S. 5c and 10c 1847 issue, the \$5 Columbian Exposition, the 24c 1869 issue, the \$2 and \$5 1895 issue and the \$2 and \$5 1902 issue, among many others. In addition to these were some pages showing covers franked with stamps.

Meeting of May 9, 1968. Present were Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Boutrelle, Costales, Finkelburg, Gros, Holton, Jackson, Markovits, Minuse, Morris and Meyer. Our guest was Lawrence Shenfield.

Thomas F. Morris exhibited his proof collection of U. S. Revenues, Match & Medicine and Tobacco early issues. It included some unusual pieces, such as original designs and progressive proofs of the Match & Medicine group. Those present had the opportunity of viewing a selection of early U. S. Tobacco proofs produced by the Continental Bank Note Co. and the Bureau of Engraving and Printing which were of great interest, especially to those interested in fine examples of bank note art.

Honors for EPS Members

Herbert J. Bloch has been named to the Roll of Distinguished Philatelists of the Philatelic Congress of Great Britain as well as the recipient of the 1968 Alfred F. Lichtenstein Memorial Award of the Collectors Club of New York. Mr. Bloch is proprietor of the Mercury Stamp Co. of New York City.

The following Essay-Proof Society members have been elected Fellows of the Royal Philatelic Society, London: Dr. N. O. Boyd, David Lidman, George Slawson, and Barbara R. Mueller.

Caldwell Collection Brings \$75,000

The collection of Swiss stamps and covers belonging to the late George W. Caldwell, former foreign editorial consultant of *THE ESSAY-PROOF JOURNAL*, was dispersed at an Earl Apfelbaum auction sale in the spring of 1968 for a total realization of \$75,000. The collection formed the basis for Mr. Caldwell's articles on Swiss essays and proofs that appeared in this *JOURNAL* from 1945 to 1954.

Essay-Proof Exhibit at Collectors Club

The regular October 16, 1968 meeting of the Collectors Club, 22 E. 35th St., New York City, will be known as "Essay-Proof Night." It will be devoted exclusively to an exhibition of 320 album pages of essays and proofs shown by members of the Essay-Proof Society. This special event will be a continuation of such periodic displays at the host Collectors Club. Members and visitors are welcome at the 8 P.M. meeting.

The British "bird" stamps which appeared Aug. 8, 1966, are the work of artist John Norris Wood. Mr. Wood, A.R.C.A., was educated at Bryanston School and studied art at Goldsmiths' College under Clive Gardiner and at the Royal College of Art. He teaches drawing and illustration at the Cambridge School of Art, Hornsey School of Art and Goldsmiths' College. During the 18 months (1962-63) spent drawing and filming wildlife in the U. S., he did illustrations for *Time* and *Life*, Golden Books and many other natural history books for adults and children. He is passionately interested in all aspects of wildlife and its conservation and lectures on the vital importance of these subjects. Appropriately enough, he lives in the countryside with his varied collections of animals. His ambition is to found a nature reserve.

Essays, Proofs, Trial Colors & Specimens

I have a modest stock of these gems. Send stamp for current list.

BETTER STILL ---

Tell me specifically what you want by Scott number or Brazer number and will enter you in the want list file and will notify you when it comes along.

WILL BUY

Essays, proofs, trial colors etc. Tell me what you have and price you want.

HELEN FUNKHOUSER, 4501 Tracy Ave., Kansas City, Mo. 64110

Secretary's Report

By KENNETH MINUSE, Secretary

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

- 1106
- 1107
- 1108
- 1109
- Cambridge, Alfred E., Jr.
- Bond, Phillip C.
- Pinchot, Solomon A.
- McLemore, J. W.

Applications Received

- 1110
- 1111
- 1112
- 1113
- 1114
- 1115
- 1116
- 1117
- 1118
- 1119
- 1120
- Wigington, Harry G., 2006 N. Scott St., Apt. 101C, Arlington, Va. 22209 (Obsolete Bank Notes) by Kenneth Minuse
- Tannenbaum, Martin M., 65-42 Alderton St., Forest Hills, N. Y. 11374 (U. S., B.N.A., Israel, Great Britain, United Nations) by Herman Herst, Jr.
- Hatton, William H., Route 2, Box 68, Twas, Mich. 48763 (19th Century U. S. Franklins) by Kenneth Minuse
- Shellhamer, Robert H., 2364 Crestview Road, Pittsburgh, Pa. 15216 (U. S. Possessions, Revenues, Queen Elizabeth II) by Barbara Mueller
- Szapowel, Leonid, 214 F. G., St. Honore, F5, Paris 8, France (U.P.U., Essays and Proofs) by Kenneth Minuse
- Soulier, Jacques, B. P. 820 Geneva 20, Switzerland 1211 (Telecommunications) by Barbara Mueller
- Funkhouser, Helen E., 4501 Tracy Ave., Kansas City, Mo. 64110 (Dealer, Essays and Proofs) by Herman Herst, Jr.
- Horton, Bradley B., 1004 North 4th. St., Ponca City, Okla. 74601 (U. S. Post Cards) by Kenneth Minuse
- Hutton, Dr. M. L., 20334 Forrestwood, Southfield, Mich. 48075 (U. S.) by Herman Herst, Jr.
- Atwood, Dudley W., P. O. Box 5, Watertown, Conn. 06795 (Stamps and Paper Money) by Dr. Glenn E. Jackson
- Cross, George G., Jr., 1015 South Granada Ave., Alhambra, Calif. 91801 (U. S. by Herman Herst, Jr.

Change of Address

- 997
- 1028
- 261
- 1070
- 270
- Irey, George M. to 330 W. Jersey St., Apt. 4-H, Elizabeth, New Jersey 07202
- Hahn, Joseph D. to P. O. Box 522, State College, Pa. 16801
- Glass, Sol. to 415 Park Heights Ave., Apt. 3-B, Baltimore, Md. 21215
- Gartner, John to The Hawthorn Press Pty., Ltd., 601 Little Bourke St., Melbourne, Australia 3000
- Gruhl, Clarence J. to P. O. Box 5527, Milwaukee, Wis. 53211

Resignations

- 1041
- Hein, Richard

Deceased

- 375
- Makepeace, Colin MacR.
- 603
- Jephcott, Clare M.

Enumeration of Membership

Members reported in JOURNAL No. 98	265
Gains	4
Losses	3
Net membership in this JOURNAL No. 99	266
Non-member subscribers	21
Applications received for membership	11

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

W. T. Pollitz, Boston, Mass. Sale of October 21, 1967

Newfoundland

1857	8 pence proofs in various colors, cut from the 20th Century printing sheets		\$90.00
1864-94	24c blue, plate proof on India, horiz. pair	31P3	10.00
	5 plate proofs in various colors, horiz. pairs	32P	28.00
	3 plate proofs in various colors, horiz. pairs	32AP	15.00
	3 plate proofs in various colors, horiz. pairs	33P	33.00
	6 plate proofs in various colors, horiz. pairs	35P	33.00

Irwin Heimen Inc., Great Neck, N. Y. Sale of Nov. 2-3, 1967

United States

1861	12c die essays, 4 varieties on different colored cards	59E-Ac	10.50
	Postmaster's Provisional—Providence. Trial color impressions of the reprint sheet of 12 of the 5c & 10c in black on thin hand wove paper like the issued stamps, "First Sheet printed" according to Staler	10X1-2RP	205.00

United States

By Falk Finkelburg

Vahan Mozian, Inc., New York, N. Y. Sale of November 2-6, 1967

Essays

Frame of 24c 1851, black on card	33E-Cb	82.50
Gavit & Co. 3c scarlet on bond paper	33E-Ch	45.00
Mason 11, 3c brown on bond paper	33E-Dc	53.50
Mason 133 3c blue on stamp paper	33E-Ea	82.50
Mason 133 3c dull scarlet on card	33E-Eb	72.50
Mason 7 3c scarlet on ivory paper	33E-Kb	32.00
Mason 12 3c blue India on card	33E-La	50.00
Mason 3c red-brown on India	33E-La	44.00
Toppan, Carpenter, Casilear & Co. large die proof of bust of Washington facing left (National Bank Note Co.) in red		40.00
Toppan, Carpenter, Casilear & Co., head of Washington and head of Franklin on old ivory paper, block of 6	34a-Ec	125.00
6c black on white wove paper	33a-Ed	130.00
12c lilac, 15 copies mounted on card, the original proof plate engraved by Toppan, Carpenter & Co. and signed, "accepted by Hall for Postmaster General."	33E-B	575.00
1c blue, trial make-up on card	55E-Ak	90.00
1c black, complete design similar to Scott's No. 40		95.00
10c carmine, large die on proof paper	76a-Ea	50.00
10c violet, large die on proof paper	76a-Ea	50.00
10c black, large die on proof paper	76a-Ea	50.00
10c blue, large die on proof paper	76a-Ea	50.00

10c	black on soft cream paper, block of 4	76a-Ec	45.00
10c	violet on soft cream paper, block of 4	76a-Ec	52.00
1c	gray large die	112E-Ea	220.00
1c	black large die	112E-Eb	200.00
1c	blue large die	112E-Eb	200.00
1c	black large die	112E-Eb	190.00
5c	orange large die	115a-Ed	25.00
10c	orange large die	116E-Dk	35.00
10c	one green and one ultramarine	116E-Dj	45.00
6c	green large die	148E-Be	70.00
6c	deep carmine large die	148E-Be	92.50
6c	orange large die	148E-Be	120.00
6c	dull carmine large die on card	148E-Bd	75.00
6c	violet large die on card	148E-Bd	130.00
5c	black large die on card signed by D. S. Ronaldson, Chas. Skinner	223E-F	210.00

Proofs

1857	1c bright blue, type I, new plate on India, horiz. pair	40P3	19.00
	1c-90c set on India	40-47P3	90.00
1861	1c blue, plate No. 56, block of 8, imperf.	63P	170.00
	3c rose, large die proof	65P1	110.00
1869	1c buff, plate proof on India, Plate No. 1 and imprint, block of 10	112P3	220.00
	2c brown, plate proof on India, plate No. 4 and imprint, block of 12	113P3	325.00
	24c green and bright violet, plate proof on India, plate No. 24, imprint block of 10	120P3	375.00
	15c brown and blue, plate proof, plate No. 31 and imprint, top strip of 4	119P	160.00

J. N. Sissons Ltd., Toronto, Canada. Sale of Nov. 8-9, 1967

Canada

1851	3p red, plate proof on India, Block of 4	1P3	165.00
	6p gray, plate proof on India with "Specimen" in yellow	2P3S	22.00
	6p gray, plate proof on India with "Specimen" in red	2P3S	55.00
	6p blue, trial color plate proof on India on card with "Specimen" in carmine, block of 4	2TC3-S	65.00
	12p black, plate proof on India, vert. "Specimen" in red	3P3Sv	140.00
	12p same as last, but with small thins	3P3Sv	120.00
1855	10p blue, plate proof on India, "Specimen" in red	7P3S	35.00
	10p blue same as last, but horiz. pair	7P3S	55.00
	10p blue plate proof on India, block of 4	7P3	165.00
1857	½p black, trial color plate proof on India, "Specimen" in red	8P3S	15.00
1859-64	5c vermilion, plate proof on India on card	15P3	21.00
	5c black, trial color plate proof on India	15TC3	19.00
	5c vermilion, plate proof on India, "Specimen" in black, horiz. pair	15P3Sh	32.00
	10c black-brown, plate proof on India	16P3	18.00
	10c black-brown, plate proof on India vert. "Specimen" in red	16P3Sv	24.00
	12 ½c green, plate proof on India, vert. "Specimen" in red	18P3Sv	20.00

H. R. Harmer Ltd., London, England. Sale of Nov. 20-22, 1967

Canada

	1p Bradbury, Wilkinson essay, Victoria head		43.20
1851	12p black, plate proof on India, vert. "Specimen" in red	3P3Sv	105.60

H. R. Harmer Ltd., London, England. Sale of Jan. 1-3, 1968

Canada

1864	12p black, scarred die proof cut from the composite die on wove paper	3P2	276.00
	10p black, die proof cut from the composite die on India	7TC2	42.00
1898-1902	3c carmine, large die proof, die sunk on wove paper with die no. and imprint	78P1	74.40

Newfoundland

1919	1c-36c complete set, plate proofs in issued colors on ungummed paper, blocks of 4	115-126P5	960.00
1928-29	4c lilac-rose, small die proof on wove paper	148P2	7.80
	30c sepia, large die proof with No. 873	159P1	16.20
1932	6c light blue, plate proof on unwatermarked paper horiz. pair	192P5	19.20

J. N. Sissons, Ltd., Toronto, Canada. Sale of Feb. 14-15, 1968

Canada

1859	10c black-brown, plate proof with vert. "Specimen" in red, block of 4	16P3-Sv.	87.50
1869	2c blue, Canada Bank Note, Printing & Engraving Co. plate essay, horiz. pair with imprint below	36E-A	36.00
1941	25c large die proofs on India mounted on card with die no., all 8 different designs	WS7-14	210.00

W. T. Pollitz, Boston, Mass. Sale of March 9, 1968

New Brunswick

1860-63	17c black, large die proof on India die sunk on card	11P1	22.50
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Earl P. L. Apfelbaum, Inc., Philadelphia, Pa. Sale of Dec. 12, 1967

United States

1847-1902	Small die proofs, the complete set of 308 (inc. Cuba) mounted in special album (one of 85) inscribed for and presented to Sen. Henry Cabot Lodge, accompanied by letter (9 Apr. 1903) from 3rd Asst. P. M. Gen. E. C. Madden explaining presentation.		2,250.00
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United States

by

Falk Finkelburg

Robert A. Siegel, New York, N. Y. Sale of March 6, 1968

1847	5c rose-lake, trial color large die proof on India	1TC1	75.00
	10c rose-lake, trial color large die proof on India	2TC1	80.00
1851	ultramarine, double Washington head & "14," die essay on proof paper	33E-Oe	30.00
1875	1c-90c reprints, plate proofs on card	40-47P4	57.50
1861-67	1c dark blue, die essay on India	55E-A1	42.50
	1c-90c August, plate proofs on India	55-62P3	360.00
	3c brown-rose, August, small die proof	56P2	32.00
	3c black, August, trial color large die proof on India die sunk on card with die no. 441 and imprint	56TC1	210.00
	24c red-violet, die essay on India	60E-Ah	65.00
	24c bright blue, large die essay on proof paper four items 60E-Aa, 60E-Ad, 60E-Af, 60E-Ah for lot		52.50
	90c dark blue, die essay on India, cut to shape	65E-Ah	70.00
	1c blue, large die proof on India, National Bank Note Co. imprint at bottom	63P1	135.00
	1c-90c Hybrid large die proofs mounted on card 5½x9", 11 proofs between	63-78P1	130.00
	3c rose, large die proof on India mounted on card	65P1	130.00
	10c green, large die proof on India die sunk on card	68P1	110.00
	15c blue, trial color plate proof on India, horiz. pair	77TC3	40.00
	24c lilac, large die proof on India on card	78P1	160.00
1869	Ulysses S. Grant die essay on India	112E-A	170.00
	1c-3c pictorial plate essays, perforated & grilled 112E-De, 113E-De, 114E-Ch, five essays, two different colors each of the 1c and 3c		40.00
	1c & 3c pictorial plate essays, 112E-Dc, 112E-Dd, 112E-De, 114E-Cf (4 essays) 114E-Ch (2 essays)		80.00
	1c orange-brown, plate essay, imperf.	112E-Dc	40.00
	1c buff, large die proof on India die sunk on card	112P1	280.00
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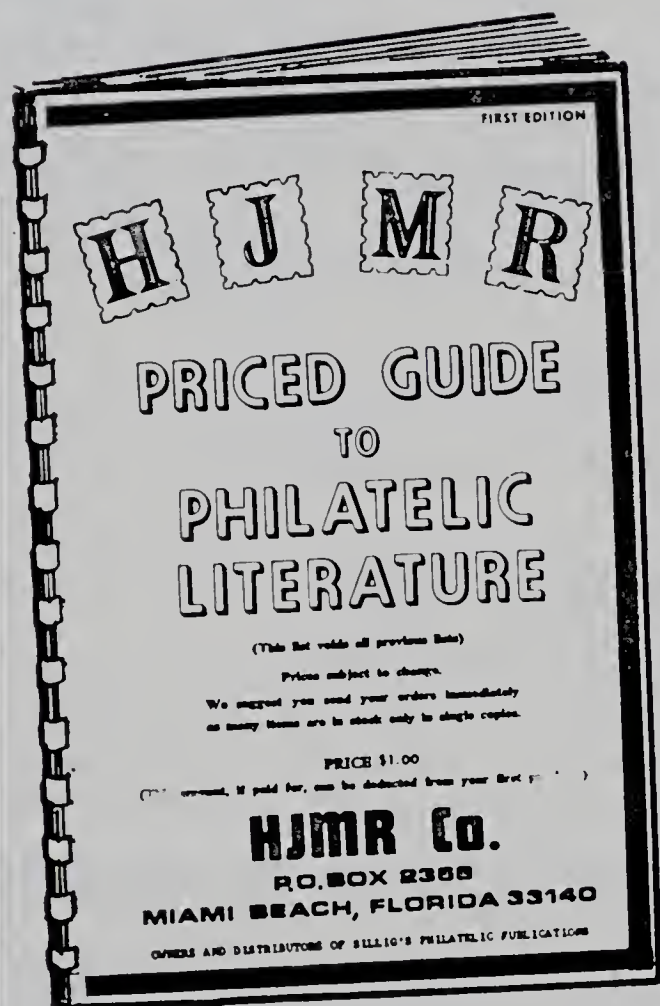
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